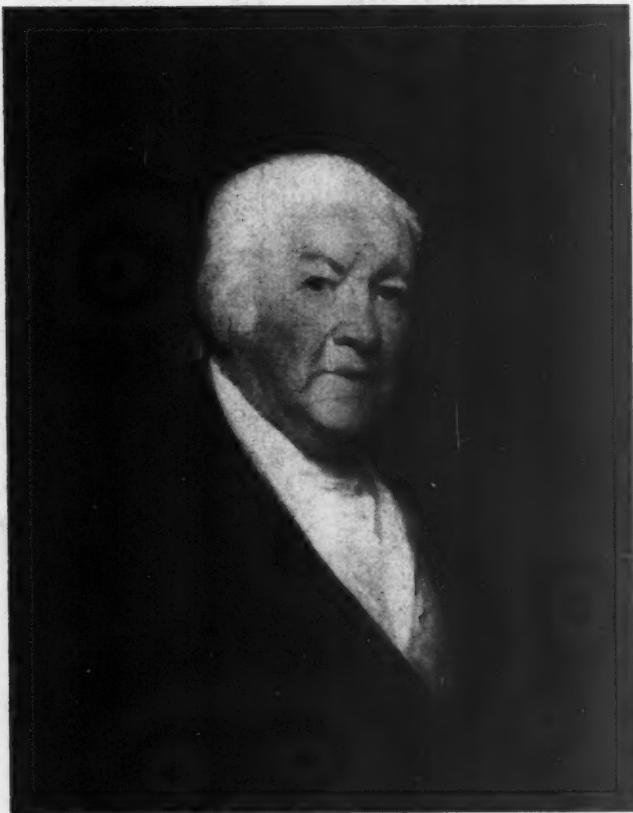


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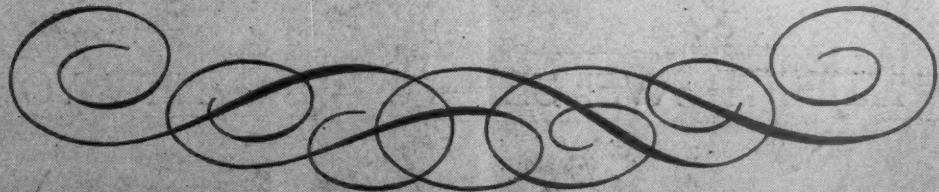
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AUG 3 1942

# THE *Art Digest*



AUGUST 1, 1942 25 Cents



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# PEYTON BOSWELL

## Comments:

*This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. His ideas are not necessarily those of THE ART DIGEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.*

### To My Patrons

IN THIS AUGUST ISSUE, as is my annual custom, I am printing a list of readers who comprise the 1941-42 Patrons of THE ART DIGEST (see pages 26, 27 and 30). This is not merely a listing of regular subscribers. These are readers who responded, even in the national crisis, to the DIGEST's call for support over and above the annual subscription fee.

There are three divisions of Patrons: Life Patrons, those who have contributed \$25 for a life subscription; Double Annual Patrons, those who have contributed \$10, either for five gift subscriptions for their friends or for a five-year renewal for themselves; and Annual Patrons, those who had the confidence to subscribe for two years at \$5. As I look through this list of friends, I am impressed anew with the fact that the DIGEST will continue only as long as it deserves and retains the support of its readers.

Last year, when I penned this message to my Patrons, the United States was disunited in peace; today our country is united in war. The world that we knew before an umbrella failed to stop Hitler's bombs is gone forever. Yet, in all changing times, there are certain values that remain constant. One of these is art.

### Tragedy in Syracuse

FOR THE PAST DECADE the most encouraging influence in the field of ceramics has been the Syracuse Art Museum, whose director, Anna W. Olmsted, has each Fall assembled and then exhibited across the country the finest work of U. S. potters and ceramic sculptors. This annual exhibition has played an amazing role in helping to lift this once lowly craft into a position parallel with the fine arts. Better design, greater creative inventiveness and finer craftsmanship followed in the wake of these annuals. Syracuse became known internationally as a font of ceramic beauty.

And now we learn that the trustees of the Syracuse Museum have voted to postpone the 1942 National Ceramic Exhibition because of their concern over transportation problems and believe it a patriotic duty to cut down on what they feel are "unnecessary" shipments. Their motives are of the best, but their decision is a serious mistake.

It would be a calamity of lasting effect on the future of art in America should other museums follow the example of the Syracuse trustees and cancel their vital and stimulating annual exhibitions. No amount of transportation problems, financial curtailments or war nerves can quite justify such a drastic course. A few less packing cases of condiments for delicatessens would furnish all the transportation necessary for the shipment of art. And museums which translate the patriotic impulse into crippling their main public attractions are being penny wise and pound foolish.

Let us turn to the English for a wiser attitude. They were fighting for survival two years before we entered, and yet the Royal Academy never considered postponing its annual. The English have a firmer grasp on relative values.

It would be good for both the present and the future if

all museum officials agreed with Daniel Catton Rich, Director of the Chicago Art Institute. Writes Mr. Rich: "Yes, we are planning to hold our regular annual exhibitions: American Painting and Sculpture, Chicago Artists, and the International Watercolor show for the season of 1942-43, and I should consider it a tragedy if museums were to drop or curtail such exhibitions at a time when artists need them particularly."

### Carnegie a Casualty

THERE will be no Carnegie International this Fall, nor even a reasonable facsimile thereof. War cut short the celebrated Internationals in Pittsburgh in 1939. The Institute's 1940 substitute was a comprehensive and compelling survey of American painting; the 1941 stand-in was "Directions in American Painting," devoted mainly to uncovering unknown talent. This year the substitute exhibition will be, I regret to say, a show of Mrs. James Ward Thorne's series of American miniature rooms.

Resourceful, intelligent John O'Connor, Jr., acting director of Carnegie Institute, must have had his reasons for booking such an easy out. I saw the Thorne European Rooms at the Golden Gate Exposition in 1939 (the later American series has been shown only at the Chicago Art Institute and the Boston Museum). They are as good, for what they are, as their fame implies. Mr. O'Connor is probably correct when he claims the American interiors "give an unusually complete survey of the development of domestic interior design in this country from the 17th century to the present time."

But to book them in lieu of the great Carnegie International is like scheduling the local High School team to play in the Yankee Stadium.

### The Flint Plan

AMONG the healthiest signs of art's widening base—to compensate for the dwindling race of big collectors—is the official recognition of art by industrial workers and the unions. An important example of this is reported by Director Richard Freeman, of the Flint (Mich.) Institute of Arts. In that city, home of several automobile factories, the United Auto Workers of the C. I. O. have enlisted the service of the Institute in its educational program.

According to the terms of the agreement, the union will underwrite expenses of classes in the fine arts, while the Institute will supply teachers and facilities. In addition to the art classes, the Institute will organize talks and lectures on art for the union. The Flint program, scheduled to begin Oct. 17, stems from the farsighted and enlightened leadership of Charles Lewis, C. I. O. educational director, and Robert Frost, chairman of Local 599's educational committee.

Here is an instance of a powerful labor union recognizing art and doing something concrete about it—out of its own pocket. This example of art coming to the people, looks like a fine start for what might develop into a national movement of widening significance.

### "Free" Art for Fettered Nazis

SOME AMERICANS who are afflicted with more words than brains continue to ask the asinine question, "What are we fighting for?" Maybe some of our addle-headed citizens may gain a hint from Joseph W. F. Stoppelman's article in this issue on Free Art for Fettered Nazis. Hitler, we have been told, was once a hand-painting artist, and the second Little Corporal has decided to do something for the artists of beaten Holland. The plan may sound very good on the surface, but the pay-off line is that "only artists who are

[Please turn to page 25]

## THE READERS COMMENT

### In Memory of His Friend

SIR: May I write to you on behalf of a request? It concerns Ernest Lawson, whose tragic death shocked us all, especially those who knew him. He was my friend the last few years he lived down here in Florida. When they pulled him out of the water on the spot where he painted his last picture that was acquired by the Metropolitan Museum, he showed me the face and expression he most likely would have liked me to do. I made a death mask and then I made his portrait in plaster from this in over-life-size scale (see enclosed snapshot).

Do you think you could run a note in THE ART DIGEST, asking any permanent museum whether it would like to have this plaster bust? I do not care who takes it as long as it finds a place worthy of him and his work. I would gladly crate the original and ship it f.o.b. Miami. I would not ask any money for the work.

—GUSTAV BOHLAND, Miami Beach, Fla.

### A Liberal Attitude

SIR: Although I am a scientist, and interested in art only as a hobby, I like your magazine very much indeed. Regarding the controversies on "good" versus "modern" art, I must confess that I am enjoying all phases of painting. Of course, some of the modern pictures you publish I would not wish to display permanently in my living room, but the same holds true from many of the so-called classic paintings.

Some time ago you placed much emphasis on contrasting American painters with European painters, especially Picasso and other highlights. I often wondered whether that comparison was really to the point. After all, in the hundreds of European Art Exhibits the pictures of Picasso, Braque, etc., constitute only a minor fraction. The majority of the pictures are painted by average painters, and the European scenes are as dominant as the American scenes in America. It appears to me that a random selection of 500 American painters and a random selection of 500 European painters would provide a more just comparison of art between continents than your comparison of the Americans of the World's Fair Exhibits with the European pictures shown in this country.

—PROF. HANS JENNY, Univ. of California.

### Praises Dow's "Composition"

SIR: In glancing again at the April 15 ART DIGEST, I was quite taken aback to find Arthur W. Dow's book, *Composition*, reviewed as being worth while only for the pictures therein. In the interest of those among the readers of the DIGEST, who are searching for knowledge of design, I am moved to protest this review. I have read quite a number of books on composition, or design as we call it today, and have found so few that are really good, and none that get down to defining fundamentals for beginners in the adult manner of Dow's book.

It is not a book to be treated lightly and I can forgive your reviewer only on the ground that he has lost sight of the viewpoint and needs of the beginner.

—ALICE H. MURPHY, New York City.

Ed.: The review of Dow's book appeared in Theodore Bolton's "Bookshelf" in the American Artists Professional League's department, over which the DIGEST has no editorial control.

Helen Boswell: Business Manager, George Burnley: Circulation Manager, Marcia Hopkins.

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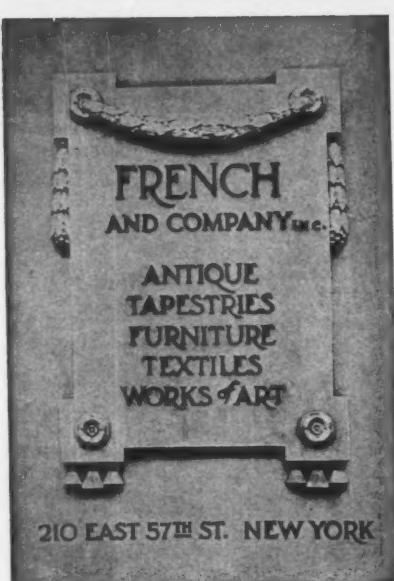
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The Art Digest



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# THE *Art Digest*

August 1, 1942

Peyton Boswell, Jr., Editor  
Helen Boswell, Associate Editor

Frank Caspers, Managing Editor  
Lucille Lasher, Editorial Assistant

George Burnley, Advertising  
Marcia Hopkins, Circulation

## Minnigerode Honored

**I**N 1892, just half a century ago, a teen-aged youth put on his first pair of long pants and took his first job. The lad—C. Powell Minnigerode—became office boy at the Corcoran Gallery in Washington.

Washington has since flowed over its boundaries and the Gallery has moved several times, but C. Powell Minnigerode is still there. He became in 1904 assistant to the director, and in 1915, secretary of the board and director—a job he most capably fills to this day.

To commemorate Minnigerode's five decades of service, the Corcoran trustees commissioned John C. Johansen of New York to paint his portrait. The canvas, reproduced below, was formally accepted by the trustees in a ceremony that paid tribute to the director's long and brilliant career.

Minnigerode, a firm believer in American art, has never failed to help artists whenever the opportunity presented itself. "I've always made every effort to be of service to the profession—to artists," is the way he explains it. "After all, if there were no artists there would be no art galleries." Minnigerode's assistance has constituted sound moral support and real material aid, the latter in the form of commissions, sales and the sizable prizes that have made Corcoran Biennials an important event on the calendar of most American artists. Johansen has caught fully the two traits that best characterize Minnigerode—kindness and wisdom.

C. Powell Minnigerode: JOHANSEN



Vegetable Venders: ANDRÉ RUELLAN

## Toledo Museum Exhibits Sixty Americans

FOUR GALLERIES at the Toledo Museum are currently occupied by that institution's 29th annual exhibition of contemporary American painting. On view (through August) are 60 canvases by 60 practicing American artists, some of them veteran standbys, others comparative newcomers.

Although the exhibition makes no conscious attempt to discover trends or to cover American art production comprehensively, it inevitably spotlights the larger character of that production, particularly in view of the fact that most of the entries were painted since 1940.

In its official statement the museum reports that "the most interesting and probably most significant fact that emerges is the absence on the one hand of a slavish dependence on European traditions, and on the other of a self-conscious 'Americanism.' It is true that there is a kind of watered down surrealism in Louis Guglielmi's *Tenements* but this is a minor exception. It is noticeable that there is no abstract painting, and the return to a modified realism, characteristic of the thirties in both Europe and America, is being continued and fortified in the early forties.

"In this connection it is interesting to observe that a number of small scale and quite delightful genre paintings, such as Peter Hurd's *Fourth of July* or the *Vegetable Venders* by André Ruellan, whose naturalism and story telling qualities would have looked old-

fashioned fifteen years ago, are completely in accord with the rest of the exhibition. Although in technique these pictures could only have been painted in the 20th century, the simple and natural interest in small events of daily life, and the feeling for representation of ordinary objects is consonant with the quality of American genre painting of the 1870's and '80's.

"Another characteristic, which like naturalism, would have seemed far from modern a few years ago, is the romanticism of many of the paintings. The gentle nostalgia of the *Last of the Lighthouse* by Julian Levi and the lyrical feeling in William Palmer's *Horses in a Landscape* are unrestrained and simple.

"On the whole, these artists are continuing to paint in the tradition of recent years, but have gained in ease, and are able to express their ideas with a relaxed assurance indicative of their artistic maturity. Above all they are not afraid to paint with charm. This, their warmth, and a deeply felt poetic emotion make a happy contrast to the aridly intellectual painting of the Abstract and Cubist movements."

### Clyde Singer Joins Army

Clyde Singer, nationally known Ohio painter, is now in the Army, attached to the 8th Battalion of the Field Artillery at Fort Bragg, N. C. His positions as art instructor at Youngstown College and artist-in-residence at the Butler Art Institute are as yet unfilled.



*Soap Bubbles*: CHARDIN (1699-1779)

## Collectors Continue Enriching the Nation

THE LATEST GIFT to enlarge the collection of the National Gallery in Washington comes from Mrs. John W. Simpson of New York. It adds to the Gallery's ever expanding treasures two paintings, Chardin's well-known *Soap Bubbles* and Sir Henry Raeburn's *Portrait of the Two Sons of David Munro Binning, Esq.*, and a group of drawings, bronzes and marbles by Rodin.

The Chardin canvas, also known as *Les Bouteilles de Savon*, is one of a series painted by the famous Frenchman on this theme. It is, the Gallery states, the closest of the known versions to the Salon entry (1739) which established the success of works on this theme. Thousands of Americans know the canvas through its inclusion in the Century of Progress exhibition in Chicago and in the Masterpieces of Art exhibition at the New York Fair. The Gallery's new Raeburn, painted in 1811, is a mature work in the artist's later and more English manner.

The Rodin items were all procured by the Simpsons from the artist, with whom they enjoyed a close friendship. Among the bronzes are casts of such famous figures as *The Thinker* and the *Age of Bronze*. The marbles include portraits and figure compositions. In addition there are terra cotta busts of early date, six signed drawings and three rare proofs of etchings. Some of the larger Rodin pieces will be put on display shortly, the others as soon as

suitable installation can be arranged.

Concluding the gift is a terra cotta plaque by Clodion which served as a model for the decoration of one of the monumental urns, signed by Clodion, now on exhibition in the East Hall of the National Gallery.

### More Williams Gifts

The munificence of H. K. S. Williams has again enriched the California Palace of the Legion of Honor, this time with three paintings, two by the 17th century Dutchman Nicola Maes, one by Sir William Beechey, late 18th early 19th century English painter.

The Maes canvases are companion portraits of a man and a woman. The Beechey work is an appealing study of a boy, titled *Portrait of James Hatch*. "The graceful elegance and facile brilliance of the artist's mature style," the museum reports, "are clearly demonstrated in this charming portrait."

### Dealers' League Contributors

The Art and Antique Dealers' League of America recently conducted an auction sale of antique paintings and works of art for the benefit of the Treasury's war bond drive, the proceeds going to the Greater New York Fund. Total netted was \$3,525.25, of which all but \$25.25 was in the form of war bonds. The League has also made similar gifts to the U.S.O. and the Red Cross.

## Artists for Victory Jurors Named

THE JURORS who will choose the paintings, sculptures and prints which will make up the Artists for Victory's huge American exhibition at the Metropolitan Museum (Dec. 7, 1942, to Feb. 22, 1943) have been announced by the sponsoring organization. The show, open to all citizens of the U. S., carries a \$52,000 purchasing fund which will provide for the acquisition by the Metropolitan of 17 paintings, 14 sculptures and 11 prints.

Jurors for paintings will be Wayman Adams, Gifford Beal, Aaron Bohrod, Charles Burchfield, Randall Davey, Leon Kroll, Paul Sample, Millard Sheets, Eugene Speicher and Franklin Watkins; for sculpture: Alexander Archipenko, Cornelia Chapin, Walker Hancock, Donal Hord, Paul Manship, Carl Milles and Albin Polasek; and for prints: Grace A. Albee, John Taylor Arms, Kerr Eby, Paul Landacre, Armin Landdeck, Robert Riggs and Stow Wengenroth.

The jury of award, which has not yet been announced, will be composed of a group of persons selected by the Metropolitan Museum from the staffs of the museum and other art institutions throughout the country.

Complete rules governing the competition may be secured by writing the Artists for Victory, Inc., 101 Park Avenue, New York City.

### Havemeyer Gifts to Brooklyn

The entrance gallery of the Brooklyn Museum last month featured a compact exhibition of recent gifts to the museum by Mr. and Mrs. Horace Havemeyer. In the group are two excellent figure pieces by Corot, painted between 1868 and 1872; four canvases by Courbet, including *LaVague*, which was first shown at the Memorial Exposition de l'Ecole des Beaux-Arts in 1882, and *Le Rocher Isolé*, which, along with the former, was part of the Metropolitan Museum's Courbet exhibition in 1919; Cézanne's *Still Life, Flowers*; Monet's *Marée Montante à Pourville*, and Luigi Lucioni's *Barre Granite Shed*, all oils. Also given is Redon's pastel, *Anemones and Tulips*.

The largest section of the show of Havemeyer gifts is made up of 40 pieces of 12th to 17th century Persian pottery.

### Cleveland Acquires Lely

A new accession on view in the Cleveland Museum is a portrait by Sir Peter Lely, *Lady Denham*, presented to the museum by Mrs. Otto Miller. Painted about 1665, the canvas pictures one of the ladies of the Court of Charles II and was commissioned for hanging in Hampden Court.

"The portrait," reports Henry Sayles Francis, the museum's curator of painting, "shows the characteristic features of Restoration painting, as set forth by Lely: great refinement and versatility in the use of pigments; the blues, whites, and greys of the satin of the costume are richly painted with feeling for actual texture. The style is founded upon the traditional basis of Van Dyck, and is most accomplished technically."

## Remembering Revere, Artist-Patriot

EARLY LAST MONTH the nation's sleeping memory of Paul Revere came vibrantly to life. Esther Forbes's book, *Paul Revere and the World He Lived In*, a Book-of-the-Month Club selection, was the instrument that sent America's reading public back through the decades to the men and the times that bred the Revolution. In Boston, heart of the Revolution country, those memories are particularly vivid. There Revere is remembered with a fervor and reverence comparable only to that felt by the South for Lee. Thus it is both fitting and proper (and extremely timely) that the Boston Museum should present an exhibition giving visual reality to the subject of Miss Forbes's volume.

The Boston exhibition, on view through Sept. 13, opened on the publication date of the book. W. G. Constable, curator of paintings; Edwin J. Hipkiss, curator of decorative arts; Henry P. Rossiter, curator of prints, and Gertrude Townsend, curator of textiles, collaborated by assembling from their respective departments paintings, silver, prints and furnishings made or used by Revere and his contemporaries. The museum's extensive collection was added to by loans.

Near the entrance is Copley's famous portrait of Revere as a young man. In this strong and informal portrait the silversmith-patriot holds a silver teapot of his own making, while on the table beside him lie some of the tools of his craft. Below the painting Curator Hipkiss has grouped a chest and a pair of chairs contemporaneous with it.

Other canvases by Copley depict Revere's friends and contemporaries: James Otis, Samuel and John Adams, Lucretia Chandler, Henry Pelham, John Hancock and his close friend Joseph Warren, among others. (It was Warren who started Revere off on his famous ride; later it was Revere's grim duty to identify his friend's body, months after he had fallen at Bunker Hill, by means of two artificial teeth which he had made for him.)

Stuart painted Revere and his wife in their later years, and both are present (see cover of this issue). Other Stuart portraits are those of rotund Henry Knox and Dr. Samuel Danforth (the Tory who remained in America and in 1818 was the physician called to Revere's deathbed). Other pictures are portraits of Elias Hasket Derby by Frothingham and of Mary Revere, daughter of Revere and his first wife, painted by William Hudson.

More than 40 pieces of domestic plate by Revere, choice examples drawn from the hundreds in the museum's collection, the most comprehensive in existence, are on view. These are augmented by some of the finest specimens of the noted silversmith's church silver. Included in the first category are the Hartt tea set, inscribed to Edmund Hartt, constructor of the frigate, *Boston*, and in whose shipyards the famous *Constitution*, for which Revere supplied the copper, was built. Also on view with the silver are the ledgers which Revere made out in his own hand.



Veteran Acrobat: WALT KUHN

## Sensitive Kuhn Acrobat Goes to Columbus

WALT KUHN'S *Veteran Acrobat*, one of the most sensitive of this artist's circus figures, has been purchased by the Columbus Gallery of Fine Arts for its permanent collection.

A half-length portrait executed in 1938, Columbus' acquisition is distinguished by Kuhn's flair for impasto, which is here used with restraint and power, particularly in the painting of the acrobat's silver-embroidered green shirt. The face and background are predominately brown in tone, giving a sombre effect to the whole picture. Paul Bird, in his monograph on the artist, calls attention to this quality, stating that the veteran acrobat's "fine craftsmanship is set off by tragic, Latin overtones."

Philip Adams, director of the Columbus Gallery, writes in a recent issue of the museum's *Bulletin*, that "it is safe to assume that Walt Kuhn's clown and circus people are poetic and plastic images of far deeper meanings" than their natural appearance. Naming others who, with Kuhn, have found the "little world" of the theatre "emblematic of larger realities"—artists such as Watteau, Tiepolo and Daumier—Adams asks what bearing clowns and show girls have on us, or on the present era.

"Perhaps they are typical of an over-machined, over-urbanized society's almost frantic search for entertainment and escape which has created such strange phenomena as Hollywood, whose neurasthenia is accurately mirrored in the night club's tinsel vul-

garity. Yet these hired entertainers are at the same time products of an exacting discipline. To be a good acrobat requires years of strenuous training, a severely regulated life. They are among the last living inheritors of the craft tradition. They are aristocrats in a world of mass production and mass reaction."

Director Adams at the same time paid tribute to Kuhn for his "assured technical equipment" and his ability "to look penetratingly at his world." The artist, he concluded, "has never neglected the human, almost literary aspects of painting. His language is the great humanist tradition of western art, but his local idiom is American of the 20th century."

### Berkshire's Enlarged Program

The Berkshire Museum, located in Pittsfield, Mass., where previously the summer season was noted for a wide range of cultural enterprises, will this year take over the programs that have brought fame to this section of the country, but which, because of the war, have been dropped for the duration. The museum will expand its schedule to include, besides exhibitions, an excellent summer theater, a music program and a series of motion pictures.

The films will feature unusual productions by our Allies, Britain and Russia. The museum's central location makes this newly expanded and integrated cultural program easily accessible for tire-less and gasless visitors.

## Art & Aviation

THROUGH AUGUST the Dayton Art Institute is presenting an exhibition of work by men stationed at near-by Wright and Patterson fields. Entries in the various media—oils, watercolors and photographs—are by service men and civilians employed at these two Army aviation stations.

Winner in the painting division was Technical Sgt. Zola Marcus, now of Patterson Field, but previously of Long Island and a former exhibitor at New York's Number 10 Gallery. Honorable mentions went to John W. McHugh, Paul Mannen, Joseph M. Recher, Robert Sprague and Daniel W. B. Warner. Top winner in the photographic division was Capt. Frank M. Moore of Wright Field with a composition called *Twelve of His Peers*. Runners-up here were Robert Bramble, Albert J. Bizer, Seth Beegle Larson, Fritz H. Stoermer and Leopold Woloshin.

The show, under the direction of Mrs. Eloise Spaeth, is charged with the air-mindedness that characterizes Dayton, where the Army's huge aviation installations have made the public acutely aware of the importance of our winged warriors. Lending dramatic emphasis to the proceedings is a Curtiss P40 which has pushed aside the Greek ladies and Roman gentlemen who used to dominate the Institute's Sculpture Court. Also on display is Eugene Kettering's famous collection of model planes—representing aircraft of U. S., British and German make.

## Unfinished Business

Maurice Grosser of Chattanooga, Tennessee, recently held a one-picture exhibition in the police station of his home town. Seems he was painting a dead tree that had intrigued his artistic eye, when all of a sudden the authorities swooped down on him and carted his unfinished picture (and the artist) to the station. They booked him on charges of "loitering" and "doing business without a license."

Trouble was, it developed, that behind the fascinating dead tree was a defense plant. An FBI agent, the *New York Times* reports, "sought to discover why the artist wished to paint a picture of a defense plant. The prisoner explained that he was painting a dying tree and the defense plant was merely a background to furnish a lot of color." Friends and old acquaintances, not forgetting, called at the station, vouched for Grosser's character and secured his release. It was not reported whether or not the experience had any effect on Grosser's interest in ailing trees.

## Photography vs. Painting

Reginald Marsh will appear Aug. 4 in the Metropolitan Museum-Columbia Broadcasting System series, "Living Art." Marsh will uphold his particular profession in a debate, "Photography Versus Painting," with Barbara Morgan, author of the recent book, *Martha Graham, 16 Dances in Photographs*.

The series, which has gained a wide audience, is broadcast at 4:30 P.M., Tuesday afternoons, from the studios of Station WABC, New York City.



Reproduced above is a detail of a new mural by John Steuart Curry, artist-in-residence at the University of Wisconsin. The mural, installed in the university's Law Building, measures 37 by 14 feet and is a pictorialization of the Emancipation Proclamation.

At the left of the composition Negro slaves emerge from huts and tramp up a road toward the mural's central theme, a group of Negroes, arms upraised, standing and kneeling before an unfurled American flag. Prostrate at their feet are two fallen soldiers, one wearing the blue of the Union forces, the other the gray of the Confederacy. The right half, reproduced, is alive with martial rhythm, the guns and bayonets of the marching soldiers setting up compositional movement and, thematically, dramatizing the military background of Emancipation.

## Art of United States Ends Good Will Tour

AFTER 50,000 MILES of travel by land and sea, the 300 U. S. paintings and watercolors that were sent through Central and South America by the Office of the Coordinator of Inter-American Affairs have returned to their native land. The tour hung up attendance and publicity records and is conceded to have achieved its aim of helping to cement cultural ties between the two American continents.

A measure of its success is indicated in the sponsoring office's report, issued by its art committee, headed by John E. Abbott, executive vice-president of the Modern Museum: "The show was seen by 218,089 people in ten of the most important cultural centers of Latin America. It received an enthusiastic reception by the Latin-American press, which gave it an unprecedented amount of space; thirty-three editorials and 454 news and feature articles were devoted to the exhibition, and sixty-three radio talks were given on the subject.

"In six of the ten countries, the President of the Republic was present at the inauguration of the exhibition, and the list of distinguished visitors included thirty Cabinet Ministers, forty high government officials and many of the people prominent in the social and artistic circles of each country."

The pictures, loaned by prominent museums and collectors, were selected to provide a vivid impression of the United States as well as to afford visitors a comprehensive view of the various techniques and aesthetic approaches

marking contemporary American art.

The mechanics of circulating the show were handled by the Modern Museum, which, along with the Metropolitan, Whitney, Brooklyn and the American Museum of Natural History, served also as organizer.

## Portraits of New York

"New York of Today," is the title of the exhibition which Alfred Mira is holding, through Aug. 10, at the Acquavella Gallery, Washington Square, Madison Avenue, 14th Street and the Village are some of the sections that have attracted his attention.

Wrote Carlyle Burrows in the *Herald Tribune*: "Mira has painted his 23 exhibits smoothly and cleverly, with light sifting into the scenes and giving them a warmly impressionistic feeling. These are the works of an accomplished brushman who produces authentic and easily salable pictures." In the opinion of Howard Devree of the *Times*, Mira's smaller canvases "are surer and better realized than his larger efforts. But he is obviously working out an individual approach and a style of his own."

Emily Genauer of the *World-Telegram* found the works technically pleasing, but not deeply perceived. "The subtle differences which distinguish one section of New York from another he misses entirely," she wrote. "It's the 'feel' of the place you miss, the capturing of meaningful detail, the sloughing off of what is irrelevant."

## Sculptural Refugees

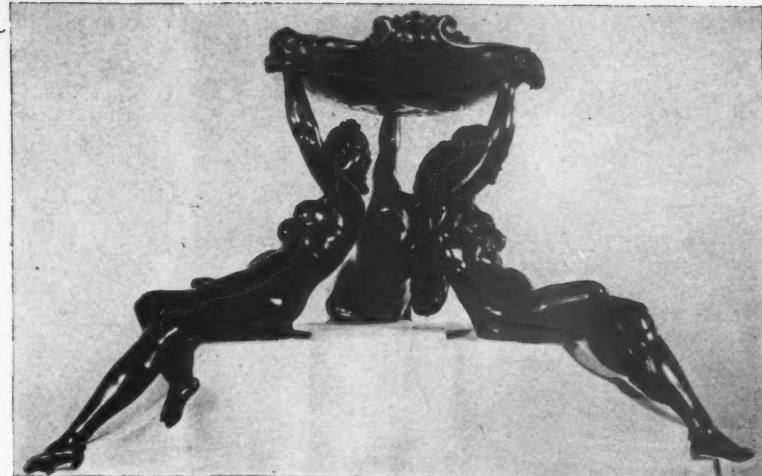
OPENING of the second chapter of the World War marooned in this country most of the exhibits of the European nations at the New York Fair. Among these were 26 significant examples of French sculpture which represented one phase of French culture on the revamped, expositionized Flushing meadows. These works, curtained since the fall of France, are again on exhibition—at the Baltimore Museum, where they grace the entrance gallery, a main exhibition room and a garden. They will remain in Baltimore for the duration.

The exhibits range from works by such last-generation figures as Bourdelle to contemporary masters like Maillol, Zadkine, Lipchitz, and Despiau. Viewing the names of exhibitors Zadkine, Lipchitz, Wlerick and Czaky, *Sun* critic A. D. Emmart wrote that the show "reminds us how powerfully the France of 1919-1939 drew to itself the gifted artists of many nations; how pervasively it exercised the influence which they together created; how real a center it was of international movements and achievements in art."

More than that, Emmart continued, the show "reveals a fusing of tradition and experiments. It is free of sentimentality and sensationalism; its heritage is humanist and universal; its goal seems to be a new 'classicism.'" But Critic Emmart was not unreservedly praiseful. Despite all the delicate and logical development of form, he detected "intimations of a feebleness, if not sterility, of imagination.... Something is lacking—some essential note of intense, original genius, of life itself."

Exempt from this admonition were Maillol and Zadkine. Of the former, Emmart wrote: "His female figures have an abstract grandeur, an ideality

Torso of a Woman: DESPIAU



Bronze Fountain: GERMAIN PILON

## Boston Obtains Rare and Graceful Pilon

A BEAUTIFULLY COMPOSED, three-figure fountain in bronze has been added to the permanent collection of the Boston Museum. Attributed originally to Goujon, the work has now, after study by Dr. Georg Swarzenski of the museum's sculpture and mediaeval art staff, been put in Germain Pilon's column.

Pilon (1536-1590) was influenced by

that join purity and vitality. From the organization and balance of the elemental volumes of his figures to the very surfaces his singleness of purpose and mastery of three-dimensional design are superb.

"In consequence his sculpture has a true monumentality or, if you will, 'heroic' quality which a Bourdelle does not attain for all his massiveness and grand effects, and a subtlety and naturalness of construction that Despiau does not rival."

Zadkine placed a step or two lower in Emmart's scale. "His big wood carvings—*Bach* and *Diana*—show an energy of composition and inventiveness of treatment that are admirable, especially the *Diana*, in which one sees to advantage the skill with which he combines, opposes and harmonizes long sweeping planes and swelling forms." Conceding that some would regard Zadkine style as "a bravura display of cleverness," the *Sun* critic wrote that his own feeling is that "it has a deeper and truer interest than the neo-Greek charm of those sculptors who lack Maillol's power and originality."

Despiau, Jamot, Gimond, Cornet and Martel drew favorable comment, if not praise.

Emmart's conclusion:

"There is no doubt that as a whole the sculpture in this collection is of a superior kind—the product of a sense of tradition, of a taste, a respect for craftsmanship, and above all a feeling for plastic elements, sculptural form that guard the artists against fripperies of design, whether grandiose experiment or descriptive prettiness. But the transforming force of the independent and adventurous imagination is added only in the works of Maillol and Zadkine."

the Italian painter Primaticcio who did much to set the style of the famed Fontainebleau school. Pilon's known works—a *Three Graces* group in the Louvre and a figure of the *Virtues* for the tomb of Henri II at Saint-Denis—reveal a kinship in style and manner with the new Boston piece. Attribution was on this basis alone, as there is in existence no known documentary evidence of its history before it became part of the famous Clarence Mackay Collection, from which the museum made its acquisition.

The artist's work, the museum states, "shows traces of the naturalistic approach of the 15th century. It is marked by great refinement, a delicacy and reserve well exemplified in the museum fountain. The slim, graceful bodies of the nymphs, reclining back to back, form a charming arabesque—a sophisticated use of the human form in design introduced by Michelangelo. This fountain is probably one of the earliest to use figures in this free way."

"Regardless of attribution," Dr. Swarzenski states, "the fountain stands on its own merits for its inherent beauty and as an outstanding example of French sculpture of the period."

## Katz Firm Loses Suit

In a suit settled recently in New York by Judge Alfred C. Coxe, a judgment of \$63,141 was ordered against Nathan and Benjamin Katz, art dealers who traded under the name of Firma D. Katz in Dieren, the Netherlands. Plaintiff in the action was Francis A. Kelly, assignee of Thomas Agnew & Sons, Ltd., of London.

The suit concerned such paintings as Rubens' *The Virgin and Child*, Jan Lievens' *An Extensive Landscape* and C. R. Leslie's *Sweet Ann Page*, which were sold and delivered to the Katz firm, according to uncontradicted evidence, and were neither paid for nor returned. The transaction took place early in 1939, a year before the occupation of the Lowlands by Germany. Additional claims, also allowed by the court, concerned brokers' commissions on sales of Van Eyck's *The Three Marys* and Maitre d'Aix's *The Prophet Isaiah*.



*Snowing:* MARC CHAGALL

## Example of Chagall Whimsy Goes to St. Louis

RUSSIA, now spotlighted for the crucial rôle she is playing in the present war, is featured in the art news emanating from St. Louis through the acquisition of Marc Chagall's *Snowing* by the St. Louis City Museum. The acquisition, which marks Chagall's first representation in that institution's permanent collection, was made June 22, the anniversary of Germany's treaty-breaking invasion of her erstwhile friend, Russia.

The canvas, which pictures a violinist in a snow-covered village square, is replete with the Chagall color, mood and handling. Typical of the artist's whimsy is a strange winged donkey that floats in the air above the central figure.

Says the museum of its new possession:

"Although many who see *Snowing* will want to know why the donkey is flying in the sky above the fiddler, it is impossible to stand in front of the picture and not feel the charm of Chagall's subtle art in which the science of color arrangement and linear design seems so spontaneous and persuasive, and so instinctively skillful, and in which the unspoiled imagination is so vitally dramatic, at once comic and tragic, and always freshly youthful. He gives us the vision of another world with the poignancy of feeling of a man whose creations are more deeply rooted

in the culture of his race than those of any other artist now painting. In Chagall we have one more manifestation of the gallant Russian spirit which is proving to be such an inspiration in these troubled times."

### Behind the Grime: Rousseau

Out of the recesses of a Pittsburgh second-hand shop recently came a Rousseau canvas, brought to light accidentally by Painter Clarence Carter while rummaging through the store in search of frames. Carter, who teaches painting at Carnegie Tech, selected several frames from the store's stock, then spied a dreary, grime-coated canvas on which he risked \$2.75. An Ivory soap cleaning in his studio removed an obscuring crust, the mark of decades, and revealed an expansive valley scene, signed by Theodore Rousseau, one of the most prominent artists of the Barbizon School.

Research disclosed that the canvas, a dramatically lighted, boldly brushed work, had at one time been in the collection of Lawrence Slade, wealthy Pittsburgh collector who had lived in France. The Pittsburgh *Bulletin Index*, reports that the canvas "has been appraised by the Cleveland Museum at \$12,000," a figure arrived at, Carter states, on the basis of the valuation of a Rousseau already in that museum.

## With Lordly Ease

THE WALKER ART CENTER in Minneapolis, which is assembling an impressive array of Oriental sculptures, has just acquired an important over-life-size figure of a Bodhisattva dating from the Sung Dynasty.

The work represents a figure seated in the typical attitude of "Lordly Ease," one hand resting on the ground, the other supported by the subject's knee. The face is expressive, and the whole work is more individualized than most Buddhist examples.

"The size, quality of carving and preservation of this figure make it one of the most important in America," the Center states. "As an addition to the Walker collection it is significant as one of the key pieces in a series of eight acquired during the last year which shows the development of Buddhist sculpture in China."

### Folds for the Duration

C. J. Bulliet of the Chicago *Daily News* reports that because the United States Army has taken over the Stevens Hotel, Chicago, for Air Corps training, the annual summer exhibition of the All-Illinois Society of Fine Arts has come to a premature end. Neither this show nor the annual All-Illinois Salon, which have been occupying the hotel galleries since 1925, will be renewed "for the duration."

According to Mrs. Edwin N. Johnson, president and director of the exhibitions, the All-Illinois Society will not be disbanded and its activities will be resumed in full after we win the war. In the meantime, smaller one-man shows will be staged in the Drake Hotel.

### Chicago Artists Carry On

Contrasting with the folding-up of the All-Illinois Society, is the "carry on" spirit of the Chicago Galleries Association.

C. J. Bulliet, critic of the Chicago *Daily News*, writes: "In the belief that 'art is essential to the human' and that 'the more he is embroiled in troubles, the greater his need for the solace of art,' Harry Engle, director of the Chicago Galleries Association, has sent out a letter to artist members urging them to carry on in wartime and to prepare especially for the annual exhibition by member artists in December. Funds are being raised again, he says, for a small group of prizes, as in former years."

### Whistler Birthplace Annual

The Whistler House in Lowell, Mass., the famous ex-patriate's birthplace, has served as a museum since 1908, operated by the Lowell Art Association. The institution, which possesses the Theodore Parker collection of paintings by American masters, is intensifying its program, presenting a new group exhibition each month.

The museum has also made two recent acquisitions: *The Gale*, a canvas by Parker S. Perkins, prominent Rockport artist, and a landscape by Aubrey Hunt, a New England-born artist who, like his contemporary, Whistler, spent most of his life in London.

## Pike Paints Native Music Series

ONE of the most noticeable trends in contemporary art is the increasing support of so-called fine artists by commercial firms. Major advertising campaigns are using exhibiting painters to pictorialize their messages. Other firms are commissioning painters to interpret their services or contributions to the public.

Among the latter is the Sonotone Corporation, manufacturers of hearing aids. The company commissioned John Pike, well-known in 57th Street galleries and in museum exhibitions, to paint four large watercolors on the theme, American Music. Given complete freedom, Pike turned in a performance equal to that achieved in his exhibition pieces. The Sonotone examples, well composed, are freely handled in the technique that has stamped the artist as one of the medium's most dexterous practitioners. Titles, in addition to *Go Down Moses*, reproduced below, are *Song on the Trail*, *Hurdy Gurdy* and *Barbershop Quartet*.

### Allied Arts Annual

At the Academy of Allied Arts, New York City, 40 artists from the East, Middlewest and West are represented by 56 oils and watercolors in that institution's 12th annual summer exhibition. Techniques are varied, ranging from tight academic "finish" to the freedom and vigor associated with less trammelled art. Flower pieces hang next to landscapes, figure canvases near still lifes. The Massachusetts coast figures prominently among the marines, but in other sections an international cast is given by *West Indian Market* by Olaf Olofsson, Mary C. Morley's *Little French Canadian* and *Ixtacchihuatl from Calles' Farm* by Howard Claney.

Other exhibitors are Alice Acheson, F. G. Ely, Mary E. Gates, Charles Harmsanyi, Ruth G. Schutz, Ethel L. Smul, Jean Watson and Frans Regoudt. The annual remains on view through the month of August.

*Go Down Moses*: JOHN PIKE (See Article Above)



*Calamity in Carolina*: GEORGE PARKER

## George Parker Honored in the Deep South

DURING AUGUST, a new painting by George Parker, called *Calamity in Carolina*, holds the center of the stage at the Telfair Art Galleries in Savannah as "Painting of the Month." Last Winter and Spring, Parker, usually associated with Nantucket, New York and Bali, lived in Summerville, S. C. (just across the river from Savannah, suh!), and the present painting represents the most recent phase of his brushwork.

*Calamity in Carolina*, somewhat of a departure from Parker's familiar Bali series, is in reality a hark-back to the best Winslow Homer-George Harding picture-reporting tradition. It was painted practically on the spot. A Negro shack was burning near Parker's place and, like a good neighbor, he dashed over to help with the evacuation. After lugging out a few mattresses

and tables, he made a number of sketches and a few days later *Calamity in Carolina* evolved from his pictorial shorthand.

Telfair "Paintings of the Month," selected by Director Alonzo Lansford from painters of the local scene, have met with considerable subsequent success. Sidney Laufman's *Landscape*, *Bluffton* later received much favorable comment in New York at the Milch Galleries. Lamar Dodd's show at Ferargil's and the Corcoran Biennial included his *Four Trees*, first spotted by Director Lansford, while a later Dodd "Painting of the Month" received an Association of Georgia Artists award and was purchased by the Telfair. Alexander Brook's *Couple of Kids* was a feature of his latest one-man show at Rehn's in New York, and Harry Dix went on from a Telfair display to win second prize at the Carnegie "Directions in American Painting" exhibition. Artist Parker awaits what the fates have in store for *Calamity in Carolina*.

### Rockport's Little Show

The Rockport Art Association has initiated a new program which augments its regular exhibition activities. Two galleries in the Association's building have been set aside for the use of Grace Barron and her "Little Show" committee.

Under the auspices of this group the two galleries will house an exhibition of oils, watercolors and drawings of limited size and uniform price. Emphasis will be on sales, which should be plentiful. Oils and watercolors will sell for \$20, drawings for \$10. Subjects will run the exhibition gamut from tranquil flower pieces to thunderous storm scenes. The Little Show will be a continuous affair, with new works by prominent members of the Rockport artist's colony being added as sales are made.



*Animato: HILLA REBAY (oil)*

## American Non-Objective Painting Reviewed

IN WHAT AMOUNTS almost to a survey of non-objective painting in this country, 33 painters are exhibiting, through Oct. 1, canvases, drawings, constructions and watercolors at the Museum of Non-Objective Painting in New York. The show, comprising 86 exhibits, has been assembled to mark the fifth anniversary of the Solomon R. Guggenheim Foundation. The exhibitors, mostly Americans and Canadians, have been linked with the Foundation as scholars and as previous exhibitors.

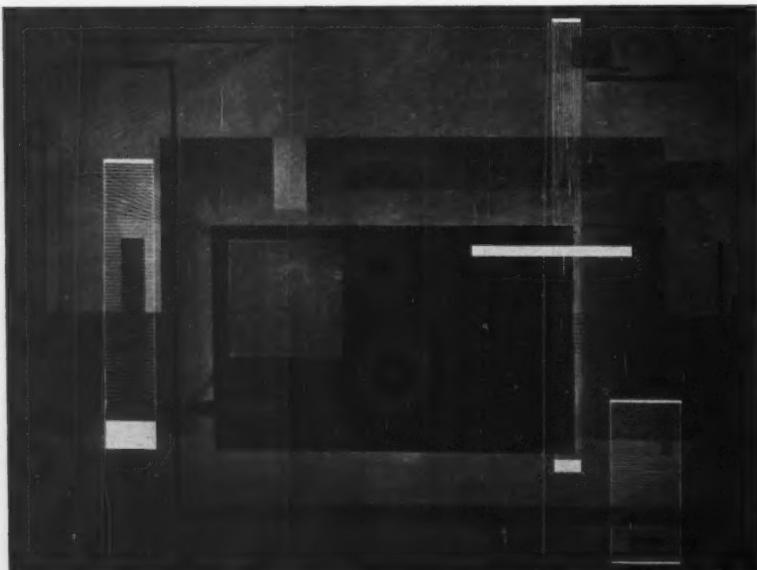
The show ranges from the precise, meticulous canvases of Dwinell Grant to the flame-like, intense works of Kandinsky. In between are examples carrying the banners of every segment of the non-objective practitioners.

The six entries by Grant are trim, disciplined works, rich in color and, even though they are based mostly on

*Green Square: DWINELL GRANT (oil)*

rectangular patterns, rhythmical. In *Carnival* and *Souvenir*, two 1914 Kandinsky canvases recently acquired by the museum, rhythm is sweeping, rising to swirling climaxes that, in their intensity, reflect the chromatic depth of the pigment. Related in movement, but in slower tempo and in a more subdued key are three large canvases by Baroness Hilma Rebay, the museum's director, titled, *Animato*, *Animation* and *Composition Orchid*.

John Sennhauser, a Guggenheim standby, is imaginative and compositionally creative in the six oils, gouaches and pen and ink entries bearing his accomplished imprint. Jean Xceron and Balcomb Greene, three of whose four exhibits are new Guggenheim acquisitions, reveal their cultivated senses of balance, their knack of integrating elements into a convincing unity and their



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clean techniques. Crisp design and ease of execution distinguish the two canvases by Ilya Bolotowsky.

There is a feeling of distance, sad tones and floating spheres in Joseph Manfredi's *Composition*. Complex orchestration and textural variety mark the Otto Nebel exhibits, as an exquisite sense of equilibrium and a deft touch mark the "Stabile" and the three "Mobiles" by Alexander Calder.

Manuel Essman, L. Moholy-Nagy, Edward Landon, Fernand Leger, Werner Drewes, Ed Garman, Rolph Scarlett, Marguerite Hohenberg, Charles Smith, Penrod Centurion, Edna Tacon and Lucille Autorino are other exhibitors whose works rank high.

## Sales in Chicago

THE OMINOUS INTERNATIONAL situation has not had an adverse effect on the Art Institute of Chicago's current 21st International Watercolor show. During the first 58 days of the exhibition, 36 works were sold for a total of \$4,400, as compared with 37 works for a total of \$3,145 last year. By the time the affair closes (Aug. 23) its total might well rise to an impressive margin above the results of last year's International.

Leading the sales was Chicago artist Francis Chapin, who sold six watercolors for a total of \$725, one going to the Institute and two to the Norton Gallery in West Palm Beach, Florida. John Atherton sold two entries, as did also Julia Thecla and Raymond Breinin.

The following exhibitors sold one each: Eldzier Cortor, Dan Palumbo, Don Mundt, Copeland C. Burg, Frank di Gioia, Reginald Marsh, Chris Ritter, William Dean Fausett, William Gropper, Beatrice Cuming, John Pike, Raisa Robbins, Hugh McNeil, Cameron Booth, Paulina Everitt, Walter Kuhlman, Elise Donaldson, Guillermo Meza, Delfino Garcia, Mario Carreño, Frederic Taubes and Thomas Craig.

## Not a Hodge-Podge

A recent exhibitor at the Findlay Galleries in Chicago was Leopold Seyffert, Jr., portraitist and son of the noted portrait painter, Leopold Seyffert. Comprising the exhibition were likenesses of prominent figures, including Ralph D. Norton, donor, with Mrs. Norton, of the Norton Gallery, West Palm Beach, Florida.

"His work," reports the Findlay gallery, "is not a hodge-podge of one contemporary style over another, but one of a very individual and personal nature."

## All-Southern Annual

On August 3rd the third All-Southern Art Exhibition opens in Robert E. Lee Hall at Blue Ridge, North Carolina. Almost 300 artists, craftsmen, sculptors, weavers and metal workers are represented, each limited to one exhibit in each medium.

The show is part of the summer art activities sponsored each year by the Southern Art Institute, of which W. D. Weatherford is executive director. Instruction in various fields of art constitutes another major function of the Institute.

## Prices Firm in Auction Market

WHILE war loads some businesses until orders and profits leak out the seams, it shrivels others into non-existence. In between is the art auction business, which, acting as a hard-headed barometer of cash values in art, reveals a climbing level of both demands and prices in art.

One sign is the annual report of the Parke-Bernet Galleries of New York, the nation's largest art auction firm. During the past year, the Galleries report, a total of \$4,007,823 was realized, a gain of more than 10% over the gross of the previous season. In fact, the last season total was the highest netted since the pre-depression year 1928-29, when receipts totaled \$4,330,233.

In making the report, Hiram H. Parke, president of the Galleries, stated that "war conditions have not adversely affected art and book auctions." Continued Major Parke: "In these changing times with their attendant dislocations of normal life, executors and trust officers incline to take prompt action to convert real property into liquid funds. The entry of many dealers into the armed forces makes necessary liquidation of their stocks."

"These conditions bring a plentiful supply of material on the market. Turning to the buyers' records, in addition to the well-known collectors, we find an increase in new collectors listed, among them the names of many foreign collectors, both private and professional. Apparently people feel that buying art and antiques and literary property, which takes nothing from the war effort in either labor or material—after they have done their share in buying War Bonds—is a sound investment.

"I understand Christie's of London have had a similar experience in as much as they have successfully run large, important sales in spite of conditions there."

Attendance for Parke-Bernet was more than 120,000 at 79 sessions.

The Mrs. B. J. Jones, Jr., sale topped the list, realizing more than \$500,000. Next highest was the Harry Payne Whitney sale, with \$295,411; followed by the Mrs. Christian R. Holmes sale, with a total of \$187,335; the Arthur Curtiss James sale, with \$176,386; the Emil Winter sale, with \$169,256, and the Kerrigan sale, with \$171,107.

Highest price realized by a single item was \$39,000 paid for John Hopper's *Portrait of Miss Frances Beresford* (highest price of the preceding season was \$34,000 for a Goya portrait). Other outstanding prices were \$31,000 for Romney's portrait, *Capt. William Kirkpatrick*; \$30,000 for Hobema's *View in Westphalia*; \$40,000 for four Royal Bauvais tapestries; \$26,000 for Gainsborough's portrait, *The Rt. Hon. William Pitt* and \$25,000 for Romney's portrait, *The Little Artist*.

### Plaza Art Sales

Concurring with the view of Hiram H. Parke, of the Parke-Bernet Galleries, was William H. O'Reilly, president of the Plaza Art Galleries. The Plaza firm realized a total of \$1,090,661, which was slightly below the level of the pre-



Landscape: OTIS DOZIER

## Mountain-Men Dominate Colorado Annual

AMERICAN ART from all sections of the country has been assembled at the Denver Museum, where, through August, it constitutes Denver's 48th annual exhibition. Comprising oils, watercolors, prints, drawings and sculpture, the annual, according to Denver's curator, Fred S. Bartlett, sets a new high for the series. It is decidedly an American show, marked by national as well as regional characteristics. Notable too is the steady rise of the Western painters.

Winner of the show's first award, the Edward J. Yetter prize of \$100, was Otis Dozier's *Landscape*. "It is," reports Bartlett, "a subtle, well-drawn, rhythmic composition of rocks, realized with impressive scale and monumentality." Dozier, who is a teacher at the Colorado Springs Fine Arts Center, is devoting much of his attention to the mountains that lend distinctive character to that section of the country. Other artists are doing the same thing, wrote Bartlett in the *Denver Post*, adding that "it begins to appear as if a real school of Colorado mountain painters is developing, with a genuine and

original approach to the portrayal of our own individual locale."

Runners up in the oil division were Ernestine Parsons' *Façade, Leadville*; Frederick Shane's *The Maroon Peaks* and George Vander Sluis' *Colorado Springs Landscape*.

Mention winners in watercolor and graphic arts, respectively, were Zoray Andrus' *Boxes*, *Piper's Opera House* and Kevin B. O'Callahan's *Under and Aft*.

Rocky Mountain artists who drew praise from Curator Bartlett were John E. Thompson, Vance Kirkland, Albert Bancroft, Boardman Robinson, Hayes Lyon, Louise Ronneback, Frank Gates, Edward Chavez, Edyth Barry, and mention winners Sluis and Parsons. Californians to win comment were Dan Lutz, George Samerjan, Emil J. Kosa, Jr., and Marian Olds.

Jurors, who winnowed the 126 exhibits from the 800 entries, were Perry T. Rathbone, director of the St. Louis Museum; Arnold Blanch, painter, and Frederic H. Douglas, director of the Denver Museum.

ceding year, a drop attributed by O'Reilly to the fact that the season featured only four jewelry sales in contrast to seven during 1940-41. However, average prices in all categories were higher during this season than last.

The Plaza firm held 69 sales in 132 sessions and enjoyed an attendance higher than that attracted for some years, indicating, O'Reilly reported, "that the public seems to be more auction-conscious than in previous years."

### Douglas Gilbert's Report

Douglas Gilbert, New York *World-Telegram* feature writer, interviewed leading dealers to measure the effect of war on their firms. "The high art boys are doing all right," was his conclusion. "Dealers today report satisfying sales in relation to conditions."

Carl Henschel, president of Knoedler's offered an explanation: "A great many purchases of fine pictures—and I refer, of course, to only the finest art—

are being made as a kind of insurance against inflation. Art—the finest art, that is—is something like an international gold standard. A truly fine picture not only rarely declines in value; it achieves a price commensurate with contemporary values, and is, indeed, likely to advance in price."

Felix Wildenstein of the Wildenstein Gallery seconded Henschel's opinion, telling Writer Gilbert that "buying art, great art, is not like buying a suit of clothes. It is an investment, and many private buyers are aware of this. That is perhaps the principal reason our sales are being maintained despite the war conditions."

"I remember some time after the last war selling a Vigée Le Brun for \$90,000. And in the very worst year of the depression—1933—I resold it for \$70,000. When you consider the decline in the value of gilt edge stocks in that year the \$20,000 drop was scarcely anything at all."



*Joe Brown Instructing Princeton Sculpture Class*

## Athlete-Artist Blends Art and Sport

SPORT is one of the most powerful unifying forces in the democratic way of life, for it is in the realm of physical competition that man ceases to be who he knows and becomes what he is. With very few exceptions—big league baseball, for example, and that is being changed now—race or religion count for nothing in sport. Irish, Italian, Negro, Jew or Indian compete at par value, not as representatives of different races but as individual Americans. It was this unifying angle of sport that gave Joseph Brown, prominent sculpture instructor and boxing coach at Princeton University, the idea for his current series of Great American Athletes of various racial, religious and national strains.

The first two statues in Brown's series, which will be acquired ultimately by a governmental agency, are Joe Burk, the great sculler, and Jesse Owens, famous track star. Now in process of being modelled is Jack Kelly, former world's champion sculler. Future subjects will be Joe DiMaggio, Alice Marble, Jim Thorpe, Jack Dempsey, Joe Louis and Benny Leonard, among others.

The figure of Jesse Owens (reproduced herewith) is typical of Brown's technique, which places emphasis on movement and life-like action. Owens, it will be remembered, was by all odds the outstanding star at the 1936 Olympics held in Berlin. The fact that Hitler failed to congratulate him after his unprecedented feats received wide publicity at the time. Jesse seems, however, to have survived the snubbing. At present he is doing a fine job as National Director of Negro Activities in the U. S. Division of Physical Fitness, having in the meantime graduated from Ohio State University.

The linking of art and sport comes naturally to 33-year-old Joseph Brown. At Temple University, where he studied psychology and physical education, he played varsity football and captained

the varsity boxing team. In 1930 he entered the ring as a professional light heavyweight, had nine fights and retired undefeated. Brown didn't mind his broken nose but he didn't want to carry around a broken brain.

Following his brief ring career, he became interested in art while posing for sculptor Walker Hancock and illustrator Douglas Duer. One day he borrowed some clay from Hancock and with occasional criticisms from him modelled a figure of a boxer, head of a boxer, a female nude and a male dancer. His success was rather startling. The female figure was accepted for the National Academy annual and the other three pieces were included in the Pennsylvania Academy annual. R. Tait McKenzie, noted Philadelphia sculptor and sport lover, then invited Brown to work in his studio. Brown was an apprentice to McKenzie until the latter's death in 1938. That year, also, Spider Kelly,

*Jesse Owens: JOE BROWN*



Princeton's famous boxing coach died; Brown convinced the athletic department that boxing need not be modified homicide and got the job.

The following year the Carnegie Corporation decided to sponsor a Creative Arts Program at Princeton. Dean Gauss happened to see some of his boxing coach's art at this time, was deeply impressed by its vitality and appointed Joe Brown "Resident Sculptor" and instructor of sculpture for the Carnegie program.

During the course of his twin careers, Brown has evolved some interesting ideas about the social function of art. He believes that, generally speaking, fine artists themselves "are responsible for the artistic apathy of the general public."

Most artists, he says, "believe that they should make, without interference from society, the rules that govern their work. They shudder at the thought of being influenced by the layman; that would be intellectual dishonesty. In this way they cloak simple vanity and social irresponsibility with righteousness, mislabeling it freedom of the spirit. Is it any wonder that the layman amusedly lets the artist go his own way. He doesn't look down on the artist; he just doesn't look. So the artist concludes that there are very few people who have the capacity to appreciate art."

"I think it would be more to the point if the artist would 'come down and be one of us,' for there is a great deal the artist can learn through contact with the people. Such experience would furnish him with infinite subject matter and a sound emotional basis. I believe that true art has a definite social function and such art cannot be produced except by one who has pushed and been pushed, has helped and been helped by many different kinds of people."

### In Each Other's Hair

Artists, adept with a paint brush, can often handle that bigger and distantly related bristle-bearer, the broom, with equal dexterity. Proof was recently offered when the New York *Herald Tribune* reported a court case between Isidore J. Muller, a well-known portrait painter who signs his depictions of famous personages, "J. J. Muller," and a certain Mr. Paul Drukker, who lives in the apartment above that of the artist.

The two gentlemen appeared in court, apparently suing each other for making too much noise, Drukker by pacing the floor and typewriting; the artist, retaliating, usually by putting a boot on the end of a broom and banging the ceiling. Once, Drukker charged, the artist hurled the boot against the ceiling. This was later corroborated by the artist's wife, who said of her purposeful husband: "Once he threw the boot up and it fell and hit him on the head, making a lump." Painter Muller was resourceful, too, not to mention strong, for, as Mrs. Muller said, "Papa sometimes put the boot on top of an easel and then pounded the ceiling."

The suit ended in a draw, with Magistrate Anna M. Kross suggesting that the two talk things over amicably.

They didn't. Instead, as the *Herald-Tribune* slyly observed, they stalked out of court, "each in a separate dudgen."

## Kisling Evaluated

ONE of the larger events on the West Coast is the exhibition, through August 2, of 32 paintings by Kisling, prominent School of Paris artist, who is now in California. The show, sponsored by the James Vigevano Galleries in Los Angeles, provided a wide view of Kisling's figure paintings and stirred contrasting evaluations.

Charles Boyer, writing in the catalogue, said in part: "A Kisling canvas is a synthesis of reality tinged with poetry and—like the work of Gauguin—with adventure. . . . If Kisling's art, which stems from the School of the French Masters, does not give the impression of being exiled under California skies, it is because the artist's palette is itself sun-drenched. Since his arrival in the United States, Kisling has added works of stark and compelling simplicity to his collection of luminous Mediterranean landscapes, swaying masts in Marseilles harbor, rose and mimosa clusters exhaling the fragrance of summer."

Arthur Millier, critic of the Los Angeles *Times*, disagreed with the famous actor, arguing that Kisling's type of painting went out of style with the late '20s and early '30s. Wrote Millier:

"Kisling's paintings, with a very few exceptions, appear cold, wooden or waxy today. They speak of a time when it was smart to wear a painted mask for a face, smart to present a hard shell to the world, smart not to have a soul. For the most part, these pictures of women, clothed or unclothed, give the impression of once fashionable articles gone out of style."

"That Kisling can paint a sensitive portrait is evident from the picture of little Eva Rubinstein. That he can draw figures is obvious from the large *Sister and Brother*. There are, too, some interesting decorative pictures of New York."

"But the display, taken as a whole, offers little to sustain the reputation which books on modern painting have given this Polish member of the Paris group."

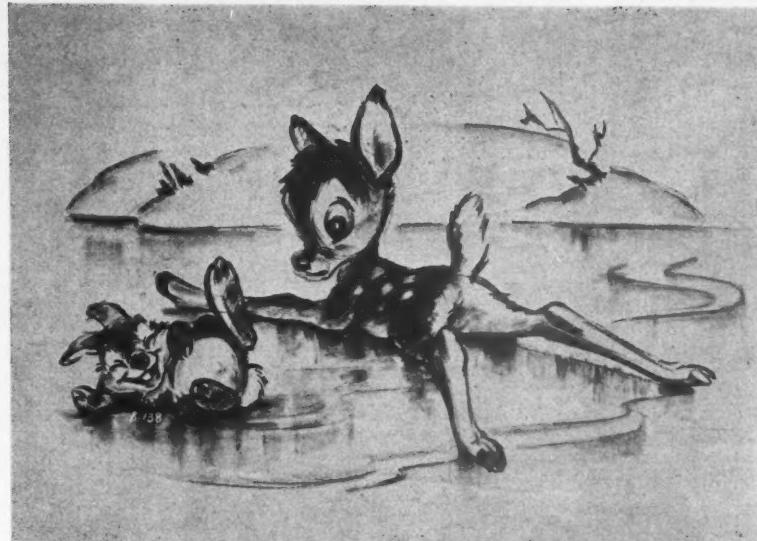
### Ward Mount in Solo

Sixteen canvases by Ward Mount, prominent New Jersey artist, are on view through Sept. 8 at the Monmouth Hotel Gallery in Spring Lake, N. J.

The show, which is this gallery's fourth annual summer presentation of Miss Mount's work, comprises landscapes and figure subjects, including her *Teasing Tom*, which, as reported in an earlier issue of the DIGEST, won first prize in the 1942 show of the Painters and Sculptors Society of New Jersey.

### "Summer Barrage" Continued

The "Summer Barrage and Offensive" exhibitions being staged by the Vendome Gallery in New York City continue as one of the season's larger (numerically) and uneven (aesthetically) affairs. The current edition, on view through Aug. 6, comprises oils, watercolors and sculptures by more than 60 artists, most of them regular members of the Vendome group. A third edition runs from Aug. 6 to Sept. 1.



(© Walt Disney)

Bambi and Thumper on the Ice

## Disney's Bambi Rated as Democratic Art

If, any time during the past six years, an idler strolling around the Disney lot in California had put that over-worked query, "What's cookin'?" chances are he would have stirred up a one-word response: *Bambi*.

For *Bambi*, Felix Salten's famous nature story, was indeed in the Disney works that long. Story directors, sketch artists, layout designers, animators, background painters, musicians and composers pored over the story. Their unique talents functioned as magical agents to lift words from pages and blow them up into visual existence, to make descriptions sing with sound. Their co-operative effort—surely one of the most democratic in the annals of art—was co-ordinated and given unifying direction by Walt Disney.

The result, Disney's last full-length color picture for the duration, is playing this month at the Music Hall, New York's (and the nation's) largest theatre. And to deepen the Disney coloration of the month, the Museum of Modern Art is exhibiting (through the 15th), a display of stills, drawings, painted cels and backgrounds—all of which dramatize the backstage evolution of Disney films. The display is capped by a three-minute sequence from *Bambi*, which is screened for visitors who push a designated button.

The Disney artists, in *Bambi*, have worked in a more simplified vein than in some of the studio's more pretentious efforts. Emphasis has been placed on brilliant characterization rather than on super-super technique. Color, likewise simplified, is linked organically to the mood of the tale, ranging from cool, fresh-washed greens in the idyllic forest scenes to the swirling, jet reds of the forest fire finale.

Characterization throughout is masterful, suffused with understanding and great good humor. Thumper, undoubtedly the world's most likable rabbit, is a highlight, near the peak of his form while introducing the youthful Bambi to the intricacies of navigation on the "stiff water" that accompanies

winter (see reproduction above). Bambi himself, Faline, coy Flower the skunk and the aged and wise owl are also standouts. Their personalities, adroitly stage-managed and expertly pictorialized, are blended and seasoned in the best Disney manner.

Disney's *Bambi* is a hit. It should be placed in the column of films that support the contention of critics who believe the Disney art, not only as great, but as a democratic, group-created art which, in its use of both machines and personal talent, best symbolizes the 20th century.

Writing in connection with the Modern Museum Disney exhibition, Iris Barry, of the museum staff appraised the medium thus:

"These fables of Disney's contain more than laughter and the thrill of danger, for they are basic contemporary folklore. The incomparable Mickey and Pluto are constantly good medicine. The Three Little Pigs snapped us out of the depression with a song. Donald Duck has lately shed a light touch of fantasy on the income tax itself, and now here comes a newarkful of animals and rainbows at a singularly propitious moment. Nothing seems too difficult once one has seen Thumper and Bambi on ice!"

### Sculpture of Freedom

Good news comes from the progressive Sculptors Guild. The Guild, far from taking the line of least resistance, will next month open the most ambitious exhibition in its active and exciting career. The show, entitled "Sculpture of Freedom," will be staged on the Roof Terrace of the International Building in Rockefeller Center, New York, Sept. 15 to Oct. 15. As an effective good will gesture sculptors from the United Nations in the Western Hemisphere have been invited to exhibit with the Guild members.

# The American Artist in the National Crisis

HOWARD DEVREE, art critic of the New York *Times*, is beginning to become a little fed-up with artists who, in a country fighting for its very existence, continue to assert that the world owes them a living—simply because they are artists. Mr. Devree would have American artists place more emphasis on giving and less on receiving.

What set Devree's teeth on edge was a manifesto, addressed to President Roosevelt, from Rockwell Kent, acting as president of the Artists League of America. Said Mr. Kent in part: "The arts projects of WPA, far from deserving at this time the threat of curtailment, should long ago have been enlarged, reorganized and put to work on an all-out campaign of production in the field of spiritual and moral values which the prosecution of this war involves." Mr. Kent also stated that "unemployment among artists is more general today than it has been at any time over the past ten years."

Adding to Devree's irritation was another manifesto, this one from the Artists Cultural Society.

It said in part: "Now is the time for the war agencies to put forth their greatest effort in the field of creative painting and sculpture. The machinery to further these cultural values, for which we are now shedding precious blood, can be easily gotten into being and made to function. . . . It is obvious that the American artist is left with the task of carrying on this civilizing mission. Therefore it is the duty of the government to support and encourage it."

After praising the part Soviet artists are playing in the war, Devree went to work on the manifestoes.

"It might be wished," he wrote in the *Times*, "that these artists had stressed their willingness to do something for the government rather than what they wish the government to do for them. Instead of stressing the need of government support of the artist so that he can go on with cultural activities and prepare for the generation after the war, I could wish that more organizations did less getting together to talk about the artist's needs and lack of recognition, and less writing of letters of protest against a variety of things, and less stressing of the government's obligation to them. And, as a corollary, that they do more stressing of the artist's obligation to the nation in this time of stress, and more sinking of individual demands and claims for attention and special consideration, and more of practical work along the line indicated by the Russian artist: on their own initiative and without waiting for help from Heaven, from Washington or from some *deus ex machina* whose arrival is exceedingly problematical."

## Time for the Artist to Repay

It is Devree's opinion that "a great deal more has been done for artists in America than most of their organizations have acknowledged or their manifestoes indicate."

Now, he would like to see "some artists' organizations buckle down to

a job of production on their own and see what they can accomplish without Federal subsidy. It would not only be a fair return but would be the best argument they could adduce in future that the government's past efforts have not been wasted and for further help after the war. If they can dig up a practical constructive program, apart from rhetorical manifestoes and the demand for subsidies, they can find support for it. Or do they want the bitter-end critics of Federal aid to artists to advance as a further argument the statement that, after all the help that has been given, the artists in the war could only ask for more help and to have his hand held?

## After the War

"It does not seem to me that the artists and their organizations need have any fear about art being kept alive or that it must be done in any such self-conscious—I had almost said self-righteous—way as the emphasis in the manifestoes indicates. In the sudden bridging of gaps, political and industrial, and the laying aside of enmities after Pearl Harbor and the resulting new national unity, there was promise of a new birth of the American spirit which should insure a new era for American art—among other things—after the war. The decline of a tired European art—especially its more freakish and chi chi manifestations—is further warrant for that belief. But such things do not come about arbitrarily or self-consciously. There will always be an art and this country will find new expression, and surely a more spacious and deep-rooted expression, after the war, without self-appointed vestal virgins to guard the flame.

"In the meantime there is a job to do. As the English Advertising Guild chairman, J. B. Nicholas, put it in discussing the wartime work of British art: 'Whatever connoisseurs like, pictures must in these days move masses. Posters, however clever, are a waste of paper unless they kill Germans.'

"Without going that far, one may, let me repeat, look to the artist for some positive, practical, constructive suggestions at the present time—a program worked out on his own initiative—and such a program will find whatever backing it needs."

## Artists for Victory Answer

Most significant of the letters Howard Devree received following his blunt article in the New York *Times* on "The Artist in the National Crisis" came from Julian Clarence Levi, representing Artists for Victory Inc. Said Mr. Levi in part:

"There is an organization of artists who have 'buckled down to a job of production on their own' and 'have stressed their willingness to do anything for the government rather than what they wish the government to do for them. The organization in question is Artists for Victory Inc. . . .

"I trust that this will prove that many members of the artistic professions are of your mind. I can assure you that on our own resources and

initiative we have been and are co-operating wholeheartedly with Federal and other public agencies in patriotic endeavor to preserve our liberty and civilization (which includes free expression in art) by winning the war."

## An English Challenge

From England, at war with the Fascist menace two long years before we joined the conflict, comes the following challenging statement. It is a quote from an article in *Art and Industry* by J. B. Nicholas, chairman of the Advertising Service Guild in London:

"This is an appeal . . . for a more virile interpretation of the artist's function in the task of keeping the stern imperatives of the conflict vividly before the public. . . . Artists must throw off the rare conceits and amusing practices with which they entertained a small circle of admirers before 1939, to undertake a plain tough job of illustration and interpretation for the millions. What Picasso, Braque, Modigliani, Dali and their satellites said, wrote and did about the art of making pictures is now of supreme irrelevance. They were interesting and stimulating in a little world of their own making but that is shattered. . . .

"Pictures, whatever the connoisseurs like, must in these days move the masses. Posters, however clever, are a waste of paper unless they kill Germans."

## Martial Triptychs

Twelve triptychs designed for use by the armed services were recently on view in New York before being distributed to the Army and Navy branches that had requested them. This group brings to 29 the number executed by artists under commission from the Citizens Committee for the Army and Navy, of which Mrs. Junius S. Morgan is president.

"The new triptychs," stated the *Herald Tribune*, "are varied in design though uniformly inspirational in subject matter. The themes of many show militant and triumphant aspects of religion, with an infusion in several examples of current military and naval symbols. Several are executed in heraldic style on wood panels and gesso, while those designed particularly for ships of the Navy are painted on steel instead of wood."

Artists who are represented: Rachel Richardson, Hildreth Meiere, Frank H. Schwarz, Louis Ross, Nina B. Wheeler, Frank Reilly, Louise Brann, Violet Oakley, Alfred Tulk and Henri G. Courtain.

Howard Devree of the *Times* singled out the triptychs of Miss Wheeler and Miss Meiere as "among the most successful, aesthetically, that have yet been executed."

## It's Lt. Etnier Now

From G. Alan Chidsey, collector, book designer and a Long Island listening post for the DIGEST, comes this report: "Stephen Etnier is now Lt. S. M. Etnier in command of the U.S.S. Mizpah, which at the moment is being converted from a pleasure yacht into a patrol vessel, at Sturgeon Bay, Wisconsin. It is 185 feet long and carries a crew of 62."

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## Art in Europe

**I**N HOLLAND the Germans have made a catalogue of furniture and art objects in the summer palace of the Queen called "Het Loo." The purpose behind this interest is not known.

Only Dutch artists "who deserve fame on the grounds of accomplishment" are allowed to obtain canvas in Holland today. The small supply of canvas now available will be distributed through the Nazi-sponsored "Guild for Pictorial Art," but only to artists "whose livelihood is entirely or mainly dependent upon the sale of their paintings." Oil is also rationed. These and other restrictions are said to be responsible for the proposed dissolution of one of Holland's oldest art societies, the "Kunstkring" of Rotterdam.

In London a famous painting by Paul Potter was bought from a prominent Dutch art dealer for \$14,000. It is hoped by the purchaser that the picture will find its way into the famous Rijksmuseum after Holland is liberated.

Also in London a Reynolds portrait of himself, which once sold for more than \$29,000, brought only a little more than \$10,000 recently.

A portrait by Gainsborough was sold for \$2,205 (or 546 pounds). This was about half of its former valuation.

From France we learn that: "The arts in all their forms continue to enjoy great favor." Never have there been "so many galleries, expositions and salons." The best known of these is the "Exposition des Artistes Français." This year more than 3,000 names were entered. The president, M. Boudard, states that there are no marked tendencies to be noted in the exhibition and that which characterized the exhibit above all else was "its taste and quality."

In contrast to the foregoing note of optimism, taken from a Lyons newspaper, we learn from the magazine *Voici* that an effort has been made in several cities to reinstall their collections of art, but numerous museums still remain closed—such as those of Lyons, Aix-en-Provence and Marseilles.

Among exhibitions held by artists in Paris recently we note those of Rouault, now living at Antibes, and of Jean Weber.

Henri Matisse has withdrawn to Cimiez and occupies the apartment which Queen Victoria formerly inhabited. There he lives like a hermit among his paintings, drawings and birds. These he brought from Paris at the time of his exodus. He happily passes long hours in the bird house where more than a hundred multicolored birds fly about him.

André Derain and Dunoyer de Segonzac have published their memoirs in Paris. They have avoided any political criticism and have said nothing which might be mistaken for "collaborationiste" activities.

Aristide Maillol, now past 80 years of age, has been living in the south of France at Banyuls-sur-mer which is his native town. In this connection it may be recalled that one day the great French sculptor Rodin picked up Maillol's tiny statue of Leda and exclaimed: "I swear it! I do not know a piece in

all modern sculpture that is so absolutely beautiful as this one, so absolutely pure, so absolutely a masterpiece." That was an extraordinary compliment coming from a man upon whom all artistic France looked with awe. Although some overzealous followers of Rodin were intensely antagonistic to Maillol, the great French master was keenly aware of the genius of the younger man.

According to the *Librairie Francaise* no books or periodicals on art have reached America commercially since the French armistice.

In the preceding issue of THE ART DIGEST an article reported a tour being made by French artists through Germany as guests of the Third Reich. Some of them were formerly listed by Hitler's *Kulturmämer* as degenerate artists. The artists were André Derain, Maurice de Vlaminck, Dunoyer de Segonzac, Cornelius van Dongen, Othon Friesz and sculptors Paul Landowski and Charles Despiau. It was noticed that Pablo Picasso was not on the list. There is speculation as to whether he was invited. A recent note from the French periodical *Pour la Victoire* may give an answer.

Picasso has been twice arrested by the Germans in Paris and twice has been set at liberty. He has no longer the right to exhibit his work. He has painted, however, a number of pictures and has finished a big statue which only his intimate friends were allowed to see. We may infer that the German Kulturmämer, although finding that certain of the artists may be tolerated within the pale of their Nazified aesthetic standards, still regards the redoubtable Picasso as the arch-disciple of decadence.

—ROGERS BORDLEY

## Canvas by Coupon

Speaking of gas rationing, the following was clipped from the London publication, *Art and Reason*:

"Mr. Sidney Stanley sends us a press-cutting which states the Board of Trade's new order requiring clothing coupons to be surrendered for artists' canvas. Mr. Stanley feels that painters have been victimised enough already without this additional restriction. Many will share his views.

"For our own part, we think that provided a license were granted to professional artists—those, of course, who can paint—that distinction would be the first automatic step towards a diploma such as every other profession possesses. It would put the brake on thousands of canvas-spoilers who flood the galleries with 'nonsense' and 'rubbish.' It is obvious that all such child's-play by thousands is disgusting all who know what art is."

## Senor Butler Visits U. S.

Among the prominent Latin American guests of the U. S. State Department is Senor Horacio Butler, well-known Argentine painter. Senor Butler, who won a gold medal at the Paris Exposition of 1937, is now touring the universities, libraries and museums of this country, in company with Dr. Martinez Estrada, distinguished Argentine author.

## Fettered Art

THE NAZI AUTHORITIES in the Netherlands have instituted a special State Fund for the purpose of assisting artists who are willing to collaborate with the "New Order." In line with this policy, comes the Department of Public Enlightenment's announcement that its Architecture and Art Section will spend 50,000 guilders (about \$27,000) for the purchase of paintings and small sculptures. The plan also enables certain "approved" artists to obtain some of the strictly rationed canvas.

Discussing the announcement, the Nazi daily *Nationale Dagblad* of June 30 pointed out sarcastically that "formerly artists were aided by the sale of charity stamps and the annual purchase of 10,000 guilders' worth (about \$5,400) of art works by the State." Terming this inadequate, the head of the nazified Architecture and Art Section declared that "in the New Order the genuine artist must be conscious of his place as a collaborator in the national community. By creating honest and suitable art works, he must prove himself a good artist and feel one with his people."

Regional exhibitions will be held at Groningen, Maastricht, Eindhoven and Rotterdam, and a national exhibition in the Amsterdam Rijksmuseum will climax the circuit. At that time the art to be purchased with the money from the State Fund will be chosen. Only artists who are members of the Nazi-instituted Culture Chamber will be allowed by the Nazis to take part in these shows.

## Boom in Fake Masters

These Nazi promises of "honest art" for the future do not, however, prevent the Dutch from continuing to invest their ready cash in classics. The ever-growing demand has driven market prices to new heights and is now resulting in a boom in the sale of counterfeit "masters."

Paintings of the so-called Hague School, too, are fetching preposterous prices. Recently a canvas, *Three Cows Near Water*, by Willem Maris was sold at Hilversum for 20,100 guilders (about \$18,850), while larger paintings by the same artist are still selling in England for about \$1,600.

Commenting on this sale, a leading London art dealer said: "The price is simply ridiculous, but it is not the only painting fetching a price so out of all proportion. I heard of a picture, allegedly by Jan Steen, that sold at The Hague for 12,000 guilders (about \$6,655), and I know for certain it was just a fake." It was, in reality, a painting made in 1939 by Jacques Poortvliet, whose name was removed from the canvas and replaced by that of Jan Steen. The original picture sold for 350 guilders (about \$200).

At auctions by the well-known firm of Mak in Dordrecht and Amsterdam, pictures were sold for \$1,600 to \$2,000 which could be bought in England for \$200 to \$300. It is clear that the people are buying "art" wildly, as the best method of keeping their money out of German hands.

—JOSEPH W. F. STOPPELMAN



*Chicago Landscape*: BRIGGS DYER

## Chicago Institute Encourages Local Art

FOR THE SECOND SHOW to be featured in its new Room of Chicago Art, the Art Institute of Chicago has selected five paintings by Hermann (Katherine Bradford) Dyer and Briggs Dyer. The 22 exhibits, which will remain on view through Aug. 9, comprise landscapes, still lifes and figure subjects, with landscapes predominating.

Hermann Dyer's work, says the Institute, "is distinguished for rich, sensuous color arrangements combined with a definite sense of humor as in *Towards St. Louis*. Her large composition, *Turks House, New Orleans*, is expertly designed and expresses in brilliant, pleasing colors her ability to organize a wide variety of elements into a well-planned whole. . . . She lends space and depth to her composition *Still Life and Pairs*."

In his *Street in Galena*, the Institute continues, turning to the Briggs Dyer canvases, "the artist achieves a distinct feeling of third dimension while his main interest in emotional color planes is kept foremost in the onlooker's mind. Like Hermann Dyer, Briggs is fascinated by the wide balconies and the decorative ironwork of New Orleans, as illustrated by *Chartres Street, New Orleans*. He is keenly interested in landscape. He expresses its many moods and has a feeling for its abstract possibilities. . . . One of the most successful of these is *Chicago Landscape*."

Born in Wichita, Kansas, Hermann Dyer studied at the Chicago Institute

and the University of Chicago. She captured an important prize in that museum's 51st American annual. Briggs Dyer, also a graduate of the Institute's school, is at present an instructor of painting in that institution.

### Herbert Pratt Makes Debut

Although Herbert Pratt, an English-born, Canadian educated American artist, has not until this summer been presented in a one-man show, he has exhibited extensively in important group displays, including such contrasted shows as those organized by the National Academy and the Museum of Modern Art. Currently, the New York jewelry firm of Theodore A. Kohn & Son, which each summer devotes its Fifth Avenue wall space to work by unacclaimed artists, is sponsoring Pratt's initial solo presentation.

On view through Aug. 14, the show is made up of crisp, deftly handled watercolors, many depicting marine and boating subjects. The latter, in addition to their aesthetic integrity, are notable for their understanding grasp of essentials, revealing the artist's thorough familiarity with his subject. Pratt learned his art at the National Academy, the Art Students League and with Hans Hoffman. Among the collectors of his watercolors is Julian Force, director of the Whitney Museum. The artist is also known for his silk screen prints.

### Ward Eggleston in Navy

Ward Eggleston, director of the Eggleston Galleries in New York City, is now serving in the Navy. Mr. Eggleston, who has specialized in uncovering new talent in American art, enlisted last January and was called April 1. During his absence his mother, Mrs. Orlando W. Eggleston, will manage the galleries.

### New Hampshire Annual

The New Hampshire Art Association will hold its Second Annual Exhibition in the Carpenter Galleries at Hanover, August 1 to the 23rd.

## Hawthorne Memorial

OF ALL the painter-teachers who helped make Provincetown, at the tip of Massachusetts' Cape Cod, one of the nation's foremost artists' colonies, Charles W. Hawthorne ranked nearest the top. For 30 years his witty, sound teaching was a Provincetown landmark, as prominent to visiting artists as was the main pier to less specialized tourists.

Last month, after four years of work by the Provincetown Art Association, the memory of Hawthorne, who died in 1930, was marked officially. The Association, through a committee headed by Thomas G. Blakeman, erected a Colonial-style exhibition building and dedicated it as the Hawthorne Memorial Gallery. On special summer exhibition in the Gallery is a selection of Hawthorne canvases, loaned by private and public collectors, including *The Trouseau* from the Metropolitan Museum.

Reported Carlyle Burrows in the New York *Herald Tribune* on the occasion of the dedication, July 18, of the Hawthorne Gallery:

"Apart from his Provincetown associations, which were mainly those of founder of the Cape Cod School of Art, Hawthorne figured strongly as a painter in the affairs of the Academy and other art organizations. A pupil of Chase, he was chiefly a figure painter, and an able one, whose subjects ranged from semi-idealistic portraits of women to portraits of rugged Cape Cod fishing folk types. He has been authoritatively linked with the famous 'Ten American Painters' in his avoidance of sentiment and 'literary' implication in painting, and has been characterized as one who painted objectively, but with his objectivity tempered by reflection. Both vivacity and tenderness are shown in his paintings—representative examples of which have been collected for the exhibition in Provincetown."

### Captain Barse Miller

It's Captain Miller now, instead of plain Barse Miller, teacher and painter, for the well known Californian holds that rank in the Quartermaster Corps at Fort Mason. He will, according to the Los Angeles *Times*, do documentary painting of Army life and the war. Miller's record should prove a significant contribution not only to national war records, but also to art, for this accomplished artist demonstrated in his recent war series, painted on commission from *Life* magazine, that he is one of the few who can make art documentary, and documents art.

Miller, originally scheduled to continue his successful summer classes at the University of Vermont, will not carry out that assignment this year. His classes have been taken over by Kenneth Shopen, nationally recognized watercolorist and an instructor at the school of the Art Institute of Chicago. A graduate of the University of Illinois, Shopen has exhibited in most of the nation's larger museum shows. He has painted previously in Vermont and intends, in addition to conducting university classes in watercolor, to create a pictorial record of the State's Lake Champlain region.

*The Art Digest*

**Newhouse Galleries**

Inc.

**PAINTINGS**

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August 1, 1942

## In Praise of Dixon

TWO YEARS AGO Maynard Dixon, the "incurable Westerner," held an exhibition of his desert landscapes at the Biltmore Salon in Los Angeles and thereby gave Arthur Millier, critic of the *Los Angeles Times*, his "Art Thrill of the Week." Last month Dixon held a repeat performance at the Biltmore. Millier, of course, visited the show, saw "an even better Dixon" and without apologies reprinted that Sunday his review of two years before. Here it is: "If World War jitters have got you down, drop in at the Biltmore Salon and see the great Southwest through the eyes and temperament of the desert's foremost interpreter—Maynard Dixon.

"His paintings bring us the tang of desert air, the crisp-edged strong shadows, the delicate but pure tones of sunlight on red, yellow and gray sand and rock, the long-flowing lines of the horizon, the stillness of the beautiful waste-lands, touched in with the deftness of a great draftsman-painter.

"Dixon is so steeped in desert forms and color that these pictures appear to come from his brush like effortless lyrics. He knows his subject so well that it would be impossible for him to lie about it. He is free to paint it poetically. "Not a painter in the West is more certain of an appreciative posterity than this lean and grizzled artist. To have a Dixon painting in the family may well be some day as great a distinction in these parts as to own a Copley in Massachusetts. But even if you merely want to sweep your mind clear of the headlines the Old Master of the Desert has the authentic medicine. His show may remind you, too, that events pass but good art endures."

Born in Fresno in 1875, Dixon has lived nine-tenths of his life on or near the Pacific Slope. At present he spends his summers in a log cabin in Mt. Carmel, Utah, where he teaches a few students. Winters he lives in beautiful Tucson.

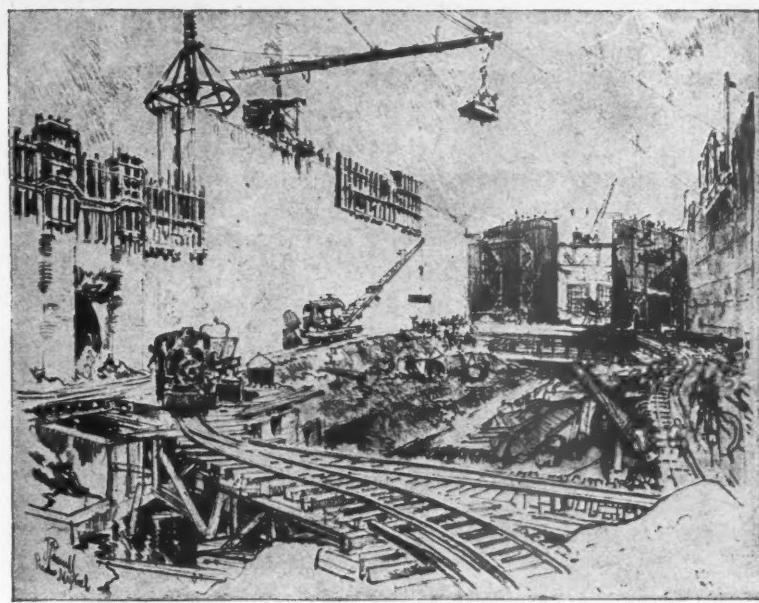
## A Question of Reputation

John Garth, California artist and critic of the *San Francisco Argonaut* recounts this philosophical incident:

"In a surge of youthful enthusiasm recently, a very young artist very thoughtlessly violated some rather important social restrictions. After doing what he could to set things right, he was nonetheless devastated with remorse. 'My career is ruined,' he groaned. 'What career?' I said. 'Get on with your work, my friend, and remember this; if you ever become really famous, your early troubles will be recalled as a joke, the colorful escapades of youthful genius. If, on the other hand, you never amount to anything, no one will care in the least what you've done.'"

## Reynolds Gallery Moves

The Reynolds Gallery, formerly located at 39 West 57th Street, New York, has leased space on the ground floor of 50 Rockefeller Plaza. More space and greater height, says *Picture & Gift Journal*, are available as a result of the move. Thomas Weitemeyer is manager of the Reynolds Gallery.



Walls of Pedro Miguel Lock: JOSEPH PENNELL

## Boston Surveys Pennell Lithographs

ONE OF the American pioneers of lithography, Joseph Pennell, is being honored in New England through a two-month exhibition at the Boston Public Library. The show, which began July 1 and will continue through August 31, is timely, being devoted to the lithographs in which the noted printmaker recorded the construction of the now heavily guarded and extremely vital Panama Canal, the interiors and exteriors of war production plants during the first World War and also views of important Navy yards.

Pennell, born in Philadelphia of an old Quaker family, was the descendant of a Colonial who accompanied William Penn on his second voyage from England to America. At an early age he was attracted by the work of Edwin A. Abbey and Frank Duveneck, as well as by the fine drawings of Fortuny and Martin Rico. A. W. Drake, editor of the then prominent *Century* magazine, became one of Pennell's friends and career guides and used his early drawings in his magazine. In these the influences of Menzel, Messonier and Casanova were evident. It was not until 1883, when Pennell was 23, that he began to evolve an individual expression, evident first in his drawings for Howell's *Tuscan Cities*.

Of the same period is his famous series of English Cathedral drawings. Next came a series on the French Cathedrals. Of this set, Arthur W. Heintzelman, curator of prints at the Boston Library states: "We find a change in 'The French Cathedrals' and a comparison with the English series will show a loosening of the line and an adjustment to closer color value in black and white."

Intensive work brought Pennell's talent to fruition. His line became surer, more suggestive of the character of the object it recorded. He became shrewd in his choice and elimination of detail. As he was able to make line and tone count more tellingly, he used less of both, developing a form of expression

that was as uncluttered as it was forceful.

All this is brought to attention in the Panama plates in the Boston show. The walls and locks of Pedro Miguel lock, the cut at Paraiso and other features of the internationally crucial canal in various stages of construction live again in Pennell's lithographs. Of this series the artist once wrote: "I hope my work may serve as a record of the building of the Canal—a record of subjects, which exist no longer, but which in my lithographs, I hope, may, to the best of my ability, be preserved—a memory of the greatest work of modern times—a record of the greatest American achievement of all times."

## Prints by 24 Masters

Contrary to its usual policy, the division of graphic arts of the United States National Museum, Washington, remains open this summer. The division has arranged a comprehensive exhibition titled "Prints by 24 Masters," which will remain on view in the first floor galleries of the Natural History Building through Aug. 15.

The show is wide in scope, with emphasis on the historic masters in the various black and white media. Included are etchings, engravings, lithographs and a mezzotint by printmakers of such varied times and nationalities as Rembrandt, Whistler, Corot, Dürer, Gavarni, Turner, Gericault and Haden.

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## Oldest Artist Dies

WILLIAM H. JACKSON, famous as the photographer of America's unsettled West and a painter and writer of note, died June 30 at a New York hospital after injuries suffered in a fall a few days earlier. He was 99 years of age.

During the almost century-wide span of his career Jackson drove a bull team across the plains, rode horseback from Los Angeles to Omaha, journeyed through Egypt on a camel, traveled over India by elephant, sledged over half of Siberia and more recently flew across America. His pioneer photographs of the territory that is now Yellowstone National Park were instrumental in the establishment of that park.

Jackson was born in Keeseville, N. Y. in 1843. After attending several schools in the East he became a photographer in Troy, N. Y., beginning a career that was to take him into every corner of this and many other countries. He served during the Civil War with the Army of the Potomac, and as late as five years ago took part in Civil War Veterans' parades as a press photographer, not as a veteran. In 1935 Jackson was commissioned by the Department of the Interior to execute a series of murals for its new building in Washington. At the time he was the oldest government employee on record.

Surviving are a son, Clarence, of Brooklyn, and two daughters, Mrs. Kenneth McLeod of Detroit and Mrs. Myron Pattison of Washington.

### Mathilde de Cordoba

Miss Mathilde de Cordoba, New York portrait etcher whose work is represented in the permanent collections of the Luxembourg and the Congressional Library, died July 1 in a Valhalla, N. Y., hospital. She was 71 years old.

Trained at the Art Students League and in European art centers, Miss de Cordoba specialized in etched portraits of children, achieving national prominence in that field. Surviving are a sister, Mercedes de C. Carles, a painter; a brother, Pedro de Cordoba, stage and screen actor, and a niece, Mrs. Herbert Matter.

### Rob Wagner Dead at 69

Rob Wagner, artist, writer, former motion picture director and editor of the California magazine, *Script*, died July 20 in the lounge of a Santa Barbara hotel. He was 69 years old.

A resident of Beverly Hills, Wagner went to California from Detroit in 1908. He directed several films for his friend the late Will Rogers and also worked on motion pictures with Chaplin. Surviving are his widow; a brother, James R. H. Wagner, and two sons, Leicester Wagner of the San Francisco *News* and Franklin Wagner of the U. S. ferry pilot command.

## Couper, Sculptor

WILLIAM COUPER, sculptor and close friend of the late Daniel Chester French, died June 23 in a Baltimore hospital after a short illness. He was 88 years old. For the past year he had made his home with a son, William A. Couper, who operates a farm near Bozman, Maryland.

Born in Norfolk, Va., of an old Virginian family, Couper attended Cooper Institute in New York before going to Europe to complete his training. Couper studied in Munich and in Florence, in the latter city working under the noted sculptor and painter, Thomas Ball, whose daughter Couper married in 1878. Couper had begun his Florence study in 1875, and it was not until 1897 that he left the Italian cultural capital to go to New York where he set up his studio.

Couper won a bronze medal at the Pan-American Exposition in Buffalo in 1901. His commissions include a portrait of Morris K. Jesup, former president of the American Museum of Natural History, in which institution it now stands, along with Couper portraits of 13 scientists; a statue of John D. Rockefeller, Sr., now in the Rockefeller Institute; a monument to Captain John Smith at Jamestown Island, Va.; and a statue of John A. Roebling at City Park, Trenton, N. J.

The sculptor's wife died three years ago. Surviving, besides his son, William, is another son, Thomas Ball Couper, of Montclair, N. J.

### Abraham Manievich

Abraham Manievich, Russian landscape painter who had lived in the United States since 1921, died June 30 at his home in The Bronx, New York. He was 61 years old, and had been ill for two weeks.

Born in Mtsislav, Russia, Manievich received his training in Kiev and Munich, holding his first one-man exhibition in St. Petersburg in 1910. In 1913 the Durand-Ruel Gallery in Paris presented his work in a solo exhibition. During the first World War and during the early stages of the Bolshevik revolution Manievich was on the faculty of the Ukraine Academy of Art in Kiev. Prominent European and American museums own his canvases.

Surviving are his widow, Mrs. Rachel Manievich, and his two daughters, Miss Lucy Manievich and Mrs. Harry Gross.

### David Roberts, at 79

David E. Roberts, who served for 40 years as assistant chief of the division of fine arts of the Library of Congress, died June 29 at his home in Baltimore at the age of 79. Roberts held degrees from Pennsylvania State College and from Johns Hopkins University. He was also nationally prominent in music circles.

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DR. CHRISTIAN BRINTON

## Brinton Passes

DR. CHRISTIAN BRINTON, noted collector, critic and authority on Russian art, died July 14 at his home near West Chester, Pennsylvania. Dr. Brinton was 71 years old.

Born in West Chester in 1870, Brinton earned B.A., M.A. and Litt.D. degrees from Haverford College, going on later to advanced studies in the universities of Heidelberg and Paris and the Ecole du Louvre. Brinton traveled widely, backing his art enthusiasms with purchases. He served on the editorial staffs of such magazines as *The Critic* and *Art in America* and contributed articles to other publications, including *Harper's*, *Scribner's*, *Vanity Fair* and the *American Magazine of Art*. Brinton was the first, in 1905, to introduce Maxim Gorky to America. He knew intimately some of the greatest figures in the arts, and while in Italy was always the guest of famed Gabriel d'Annunzio, and in Spain, of the painter Ignacio Zuloaga.

Brinton helped organize important exhibitions in this country, contributing widely informed catalogue essays and lent his boundless enthusiasm and energy to the causes he espoused. No cause achieved a more hearty Brinton sponsorship than did that of Soviet art. In that field he became an authority and one of the top collectors. His collecting, however, was evidence of a catholic taste for the aesthetic productions of pioneer artists of many nations. Last winter his large and varied collection was installed as a gift in the Philadelphia Museum (Jan. 1, 1942, DIGEST).

Brinton was decorated by King Gustav of Sweden in 1917 and by King Albert of the Belgians in 1931. He was a member of the Players, Coffee House and National Arts clubs. Surviving are four sisters.

## Three Sculptors Named Finalists

AFTER TWO DAYS of deliberation, a jury composed of five distinguished sculptors and architects turned in its verdict in the nation-wide sculpture competition being conducted by the Liturgical Arts Society. The competition has as its objective the selection of a sculptor to execute a figure depicting "Christ, the Light of the World," which will be placed in a semi-circular niche high up in the white façade of the National Catholic Welfare Conference Building in Washington.

Three sculptors—Robert C. Koepnick of the Dayton Art Institute, George Kratina of Brooklyn and Suzanne Nicolas of New York—were named finalists by the jury. They were instructed to submit revised editions of their entries, which the jury will then study before selecting the sculptor who will be given the commission.

The revised models of the two remaining finalists will be named second and third winners, the latter along with four contestants who have already been awarded third prizes: Leo Lentelli, Orsonzo Maldarelli, Brenda Putnam and Carl L. Schmitz, all of New York.

The competition drew a total of 66 entries from sculptors in all parts of the country. Jurors who selected the first-stage winners were Lee Lawrie (chairman), C. Paul Jennewein, Gaetano Cecere, Barry Byrne and Frederick V. Murphy (the last two, architects).

The completed work is to be a 15 foot bronze figure. From the designs of the three finalists it is impossible to name the style to which the completed work will conform. The Nicolas entry is a formalized, faintly static work in a classical vein; that of Robert Koepnick, is more naturalistic, but stylized, while Kratina's model is dynamic and modern, its simply rendered masses integrated to produce weight, rhythm and movement.

### Hitchcock, Illustrator

Lucius W. Hitchcock, painter and illustrator of Southport, Maine, died June 18 at the New Rochelle (N. Y.) Hospital after a long illness. Hitchcock was 73 years of age.

Born in Ohio, Hitchcock spent his youth in Akron, coming to New York to study at the Art Students League. Later he went to Paris, where he completed his training with Jules Lefebvre, Constant, Laurens and at the Colarossi Academy. After returning to America he taught for a time at the School of Fine Arts in Buffalo, establishing himself later as an illustrator. Hitchcock worked for *McClure's*, *Harper's*, *Collier's*, *Scribner's* and other magazines, painting covers and illustrating stories.

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## Carved in Soap

FOR THE 18TH YEAR a group of the nation's aspiring and practicing sculptors cast a meaningful eye over a cake of Ivory soap and set upon it, not with a pair of hands needing a cleaning, but armed with carving tools. Their efforts, submitted to the National Soap Sculpture Committee's 1942 competition, drew \$2,200 in prizes provided by Procter & Gamble.

Winner of the \$200 first prize in the advanced amateur class was J. Duncan Campbell, followed by Vincent De Palma, winner of the \$150 second prize and Dorothy Gnant, who took the \$100 third prize. In the senior class first prize (\$150) went to Kermit Ruyle, second prize (\$75) to Phyllis Rosenreuter and third prize (\$50) to Joseph A. Liptak.

The three top winners in the junior class were, respectively, S. Daskal, George Roberts and Esther Skall, who took \$100, \$50 and \$25.

In the group class, the High School of Music and Art of New York took first (\$100) prize, followed by the Whittier School, Coffeyville, Kan., and St. Ann's School, Olmitz, Kan., which took, respectively, the \$75 second award and the \$50 third award.

In addition to these prizes there were in each class a large number of honorable mention winners, all of whom drew either \$10 or \$25 stipends.

Contestants, who numbered in the thousands, represented states from California to Connecticut and from Minnesota to Alabama.

On the distinguished jury which appraised the entries were Alexander Archipenko, Bryant Baker, George E. Ball, Chester Beach, Alon Bement, D. Putnam Brinley, Gaetano Cecere, Harvey Wiley Corbett, Ernest Bruce Haswell, Ely Jacques Kahn, Robert Laurent, Leo Lentelli, Paul Manship, Edith L. Nichols, Walter Pach and William Zorach.

### Whitney Loan to Oregon

On view through August at the Portland (Ore.) Museum are 50 important American watercolors, lent by the Whitney Museum of New York. Among the artists included are George Biddle, Morris Kantor, John Steuart Curry, Peggy Bacon, John Marin, Ernest Fiene, Adolf Dehn, Reginald Marsh, Max Weber, Edward Hopper, Charles Burchfield, Mitchell Siporin, Peppino Mangravite and George Grosz.

### Lyme Stages 41st Annual

The Lyme Art Association has assembled its 41st annual summer show, comprising oils, watercolors, sculpture, drawings and prints, which will remain on view through the month. The work is by members of the Association and by artists who work in the Lyme territory. On the hanging committee were William Chadwick, Will H. Foote, Ivan Olinsky, Abram Poole, Will S. Taylor and Thomas W. Nason.

### Wilmington WPA Curtained

The Wilmington WPA Museum of Art announces through Margaret T. Hall, director, that it will close for the duration.

## Where to Show

offering suggestion to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date—The Editor.

### Lowell, Mass.

YEAR-ROUND EXHIBITION, Whistler's Birthplace Art Museum. Open to all professional artists. All media. Fee: \$1.50 per picture, plus all shipping expenses. For information write John G. Wolcott, 236 Fairmount St., Lowell, Mass.

### New Orleans, La.

NEW ORLEANS ART ASSOCIATION'S 18th ANNUAL opening Sept. 13 at Isaac Delgado Museum. Open to members (dues: \$5) and members of the armed forces. All media. \$60 in prizes. Entries must arrive by Sept. 11. For further data write the Association at the Isaac Delgado Museum, New Orleans.

### New York, N. Y.

ARTISTS FOR VICTORY'S \$52,000 exhibition, Metropolitan Museum, New York, Dec. 7 to Feb. 22. Open to all U. S. citizens. Media: oil, watercolor & prints. Jury: \$52,000 in purchase prizes. For complete data write Artists for Victory, Inc., 101 Park Avenue, New York City.

### Oakland, Calif.

AUDUBON ARTISTS' 2nd ANNUAL, Nov. 1-5. Open to members (fee \$3). Closing date: Oct. 15. For data and cards write Murray Rosenberg, 740 W. 187th St., New York City.

### Shreveport, La.

ART CLUB'S ANNUAL MEMBERS' SHOW, Nov. 1-23, at State Art Gallery. Open to members (membership fee \$1 admits any Southern artist). Jury. All media. Awards. Entry cards due Oct. 15; entries, Oct. 18. For information write J. H. Smith, 3015 Greenwood Road, Shreveport, La.

### Youngstown, Ohio

ANNUAL NEW YEAR SHOW, Butler Institute, Jan. 1-31. Open to present and former residents of Ohio, Pa., Va., and W. Va. Media: oil & watercolor. Prizes: \$700. Due date of entry cards: Dec. 12. For information write Secretary, Butler Art Institute, Youngstown, Ohio.

### "Esquire" Features Art

*Esquire* magazine's Victory number, out this month, offers a variety of art features, ranging from an article written and illustrated by Salvador Dali, entitled *Total Camouflage for Total War*, to full color reproductions of Benton's *Invasion* (reproduced in the April 15 DIGEST), Grant Wood's *Midnight Ride of Paul Revere*, and Arthur Szyk's portraits of generals Washington and MacArthur.

### Maine Watercolor Annual

In the Watercolor Gallery at Goose Rocks Beach, Maine, a group of nationally known watercolorists are participating in the gallery's 11th annual invited show. After the close of this annual affair (Aug. 14) a one-man show of new watercolors by Eliot O'Hara will be installed, to remain on exhibition through Sept. 13.

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*The Art Digest*

# THE FIELD OF AMERICAN ART EDUCATION

By FRANK CASPERS

## Shryock's New Job

ACCORDING to an announcement made recently by Roscoe Pulliam, president of Southern Illinois Normal University, Burnett H. Shryock will, beginning next January, head that institution's department of art. He will succeed Miss Gladys P. Williams, whose retirement becomes effective at the end of the calendar year.

Well known as a painter and educator, Shryock, after receiving his early training at Southern Illinois Normal University, earned his bachelor's degree at the University of Illinois, where he studied under C. E. Bradbury. Shryock also studied at the Art Institute of Chicago, the American Academy in Chicago, with Ernest Thurn in Gloucester and at Columbia University, where he received an M.A. in 1940.

The artist, who has exhibited widely, is the son of Henry W. Shryock, from 1913 to 1935 president of Southern Illinois Normal University. In recent years he has done excellent work to develop art activity in his region, work that was largely pioneering.

## They Visited the Country

Cooper Union, New York art and engineering school, this summer awarded ten of its best painting students two weeks of study in the country. The ten city-bred boys made their first attempts at open-air landscape painting.

"Despite the citified habits in painting which they had acquired by working in the small space and relatively somber light of the studio," stated Edward Laning, noted young muralist who was in charge of the class, "the students quickly responded to their new environment, overcoming the difficulties created by the brilliant background and contrast between the shadows and lights in the out-of-doors."

## Phillips School Plans

The Phillips Gallery Art School in Washington, D. C., announces that its 12th season opens Oct. 5. Registration for day and evening classes in all branches of the arts begins Sept. 21. The school also announces new courses leading to the degrees B.A. and M.A. offered in conjunction with the American University, where schedules can be arranged to permit full mornings for special courses in painting. Interested students can write the American University, Washington, D. C., for a descriptive bulletin, "Career Courses in Creative Painting."

## Summer Classes in Buffalo

The Buffalo Fine Arts Academy, associated with the Albright Gallery, has arranged a full schedule of classes for its current summer season. Philip C. Elliott, director of the school, will teach tempera and fresco painting and will lecture on various phases of art. Assisting Elliott will be Isaac Soyer, famous

New York painter; Chet La More, noted graphic artist and teacher; Francis Valentine, successful practicing commercial artist, and John I. Sewall, chairman of the University of Buffalo's fine arts department, who will lecture on art history.

Through arrangements made with the University of Buffalo and the State Teachers College, students, teachers and graduate students can arrange a course combining classes at these institutions and carrying regular college credit.

## Ogunquit Unchanged

The Ogunquit School of Painting and Sculpture, located at Perkins Cove on the Maine coast, reports that the current season finds enrollment up to peacetime levels.

Life classes under Bernard Karfiol, landscape under William von Schlegell and sculpture courses under Robert Laurent are operating on full schedule. The school's "evening" sketch classes are held during the afternoon because of dim-out regulations, and the annual costume ball is turning over half its proceeds to war relief. Outside of this, the school states, war has so far wrought little change in the life of the East Coast resort.

## Picken at Cooper Union

George Picken, lithographer and illustrator, has been appointed to the Cooper Union Art School faculty, according to an announcement by Dr. Edwin S. Burdell, director of the Union. In addition to teaching etching, wood engraving, and various forms of illustration, Picken will give instruction in the mechanical processes which bring art to the printed page.

## Landscape with Allen

ON SEPT. 15, when most summer students and teachers are heading back to the city, Charles Curtis Allen will open his class in landscape painting. The class will be headquartered on a large farm at Dorset, Vermont, beautifully situated high in that state's rugged hills. Students, who will paint out of doors exclusively, will find stimulation not only in the school's splendid setting, but also in Vermont's clear crisp autumn air.

Allen will give daily personal criticisms and will also show oil and water-color techniques by making demonstration paintings while working afield. Subject matter includes picturesquesque covered bridges, hillside pastures, colorful farm buildings, granite mountains and coursing mountain streams. Students may enter the class at any time.

## Classes in San Francisco

The California School of Fine Arts, located in San Francisco, opens the first semester of the coming season on Aug. 17, when its large staff swings into action, conducting classes in most branches of the fine and applied arts. San Francisco's equitable climate and its cosmopolitan character are valuable assets to the school.

Teaching during the coming semester, which will continue through Dec. 19, are William A. Gaw (the school's acting director), Otis Oldfield, Lee F. Randolph, Ralph Stackpole, Spencer Macky, James McCray, Gertrude P. Albright, Paul Q. Forster, Val Brockner, Ray Bertrand, Marian Hartwell, Frank A. Smith, Rosamond S. Day, Donald Forbes, Ruth Armer, Ruth C. Wakefield.

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## Wins Kinley Fellowship

The winner of the 11th Kate Neal Kinley Memorial Fellowship competition, conducted annually by the University of Illinois, was Miss Justine Emerson Fuller, a graduate, in 1939, of Colorado College. Miss Fuller was described by the fellowship committee as "a powerful draftsman and an accomplished lithographer."

Born of missionary parents in Bangkok, Siam, Miss Fuller studied in Siam, India, Germany and France before coming to the United States to enter Colorado College. Her art training began at an early age under a Chinese artist, followed by instruction in Paris and at the Colorado Springs Art Center School from a faculty headed by Boardman Robinson. Moise Kisling was one of her more recent instructors, as was also Zoltan Sepeshy, head of Cranbrook Academy's painting department.

## Albert Bender Competition

The Albert M. Bender Memorial Fund, through the trustees, has instituted a competition on the basis of which yearly grants-in-aid will be awarded in the fields of art and literature. Administered by the San Francisco Art Association, the competition is open only to residents of central California. The grants (one in art and one in literature) carry a stipend of \$750 each.

Jurors who will judge the art contestants are Ralph Stackpole, Robert Howard, William Gaw, Worth Ryder and Gardner Dailey. August 1 was the closing date for entries in the 1942-43 competition.

## Milliken Gets Degree

Western Reserve University of Cleveland conferred its unique honorary degree, Doctor of Humanities, on William M. Milliken, director of the Cleveland Museum.

Winifred G. Leutner, president of the university, presented the degree and during the ceremony cited Milliken as "broad visioned in developing the functional values of great art collections in the education of the people; devoted student, skilled interpreter, ardent advocate of the artist as an important element in our citizenship."

## Wins Milliken Scholarship

Winner this year of the John Herron Art School's Milliken Memorial scholarship was Robert Lohman, fifth-year student in the school's sculpture department. Lohman, who has already won recognition in competitions and group exhibitions, is using his scholarship for a tour of Eastern art centers, which will be followed by a term of study with Carl Milles at Cranbrook Academy.

## High School Scholarships

The 12 annual art scholarships awarded to high school students by the Art League of New York went this year to Herbert S. Borst, Howard B. Koslow, Alice E. Matteson, Dorothy M. Nyberg, Doris M. Thompson, Kathleen Friedrick, Phil Masnick, Sam Musikar, Arch D'Agostino, Elaine Zuckerman, Renée Bookston and Doris Little.

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## Georgia O'Keeffe Honored

This year the University of Wisconsin conferred honorary degrees on four people: Georgia O'Keeffe, General MacArthur, Dr. Hu Shih and Professor Edgar A. Robinson.

The citation which accompanied the bestowal of the degree, Doctor of Letters, on Georgia O'Keeffe follows: "Georgia O'Keeffe, daughter of Wisconsin, teacher and artist, the University of Wisconsin today recognizes the distinction which you have brought to your native State and to our country as a painter of originality and power. We rejoice in your career and in the inspiration it gives to struggling young men and women everywhere who wish to express themselves in the medium you use. Today the University of your native State makes you its own daughter and bestows upon you its highest award. Upon recommendation of the Faculty and by action of the Board of Regents, I now admit you to the degree of Doctor of Letters."

## Comes the Dawn

Professor Emerson H. Swift of the Columbia University Fine Arts Department predicts that a "golden age" of American art will flourish in the post-war period.

"History shows," he stated in a recent lecture to summer students, "that all the great art periods developed immediately after important wars. This factor, as well as the encouragement of native-trained artists and the great improvement in the public's artistic taste within the past 25 years, will be responsible for this new era of art in the United States."

## At the Brick Store

The Brick Store Museum in Kennebunk, Maine, is gearing itself to the war effort by devoting its summer exhibitions of the work of Maine artists to paintings, drawings, watercolors, prints and sculptures which will be sold for war stamps and bonds. Prominent among exhibitors in the Store's current show are Susan R. Knox, Eliot O'Hara, Mildred Burrage, Cory Kilvert, Frederick K. Detwiller and Charles Ewing.

A supplementary activity at the museum is a series of art classes under the direction of R. Crawford Livingston.

## Free Art for Fettered Nazis

[Continued from page 3]

members of the Nazi-instituted Culture Chamber will be allowed to take part." Translated into Americanese, this means simply that no creative individual will be permitted to muscle-in on the New Order's predetermined art racket. Just as the imported French slave is forced to produce munitions, the Dutch artist, beneath a more subtle velvet fist, is forced to produce "official" art.

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NATIONAL CHAIRMAN : F. BALLARD WILLIAMS  
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154 West 57th Street, New York

TECHNICAL ADVISER : HAROLD C. PARKS  
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NATIONAL VICE-CHAIRMAN : ALBERT T. BOEDT  
154 West 57th Street, New York, c/o A.A.P.L.

NATIONAL TREASURER : TABER BEARD  
1060 Park Avenue, New York

NATIONAL REGIONAL CHAPTERS COMMITTEE  
CHAIRMAN : NILS HOGNER  
69 Macdougal Street, New York

AMERICAN ART WEEK: Annually, November 1-7  
Florence Topping Green, 104 Franklin Avenue, Long Branch, N. J.

EDITOR: Wilford S. Conrow

A national organization of Americans working impersonally for contemporary  
American art and artists with common sense and fair play.

### Artists For Victory

Artists for Victory, Inc. is now a national organization and acts as a liaison organization to tie the artists of the country and art organizations into war work with and for the government—federal, state and local. It has been incorporated under the New York laws and plans to be a focal point between the various government agencies, bureaus and departments and the artists and art organizations of the country. All artists who are American citizens and all art societies are eligible for membership. Every member of the American Artists Professional League is automatically already a member of Artists for Victory, and no dues are expected from them. Contact has been established with the various important departments in Washington. In this connection Artists for Victory is helping to establish a National Poster Competition, which is of immediate interest. This will be for seven posters, each carrying \$300 in War Bonds. These designs must be on rigid material (such as stiff cardboard), and the design must measure 24 x 34 inches upright. They must be received at the office of Artists for Victory on or before October 15, 1942. The prize winning posters will be reproduced in full color and widely distributed throughout the country. The originals will be widely exhibited.

It is the purpose of Artists for Victory to interest government agencies and private industries to reproduce other posters than the prizewinners, and in such case the artist will be paid at the regular government rate for his poster.

For entry blanks and any further information write directly to:

National Poster Competition

Artists for Victory, Inc.

101 Park Avenue

New York, N. Y.

and please mention this article, and that you are a member of the American Artists Professional League.

### How Money Is Raised For American Art Week

A number of our State Chapters are showing initiative and ingenuity in raising funds to cover American Art Week expenses and the activities of their Chapters.

New Jersey has recently opened its 6th Annual Summer Show at Spring Lake. The N. J. members of the League submitted 180 works of art. Following the preview there was bridge, 50 tables. War Savings Stamps and several water-

colors were awarded as prizes. Those who did not play had tea and a social hour.

In Oregon, Dr. and Mrs. Hunter gave a large dinner-party in their rose garden for the same purpose, and many similar affairs are being planned in other cities throughout that state.

Plans are being made for American Art Week in Honolulu, Panama and Puerto Rico which indicate even greater interest in spite of the handicap of war. We suggest that any of our states presenting or contemplating novel plans for the raising of funds will please report them to our Executive Secretary, Miss M. M. Kelley, 630 Lexington Avenue, New York, N. Y., as we desire to broadcast such plans in our next issue.

### California

The League is in receipt of a report from our California State Chapter Chairman, Paul B. Williamson, which should be an inspiration to our various State chapters, particularly under the present circumstances where the activity in behalf of our American Art Week is necessarily curtailed and restricted.

American Art Week must not lapse, and yet it must definitely help in our great emergency and never be the cause for embarrassment because of the tire and gas situation. The exhibition will necessarily have to be more local. This still leaves plenty of room for programs and endeavors which will aid and advance art, and particularly local artists and craftsmen. So we are here with printing Mr. Williamson's report and only wish we had the room to print its roster of officers, its Board and Advisory Board of 30 members in 14 California cities.

### California Chapter

[Report for the Year June 1941-42]

### New Start

When it is considered that the California Chapter was practically nonexistent by dormancy, and that the first half of the year 1941 had expired before the Chapter received legal authority to proceed, receive its charter, and set up its organization body; and that the summer months were lacking in activity, it will be recognized that there were only 9 months actually available for development. Your chairman is happy to report that our year of reorganization closes with an enviable record and a prediction for substantial development.

### Sound Arrangement

Our Chapter is one of the few sep-

The Art Digest

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arately incorporated and functioning with a staff of officers and directors selected for their business experience.

#### *A Society with a Purpose*

The chairman cautions all to keep in mind that the League, nationally, is first and last a cultural and scientific society of professional status and an art guild only secondary. Membership therein means being affiliated with an organization pledged to maintain a high standard in the fine arts, secure trustworthy materials by scientific standards, and assure the public of those standards being maintained by its members. Legislation, taxes, frauds, are also matters in which organized effort is necessary to accomplishment.

#### *Code*

The material benefits to individual members is subordinate to the good of the society and the moral responsibility to the public. That is why all political jurisdictions recognize the League as an educational, cultural, and scientific society.

#### *Permanency*

This has been the policy of the California Chapter and must continue to be, lest we disintegrate from selfish motives and petty jealousies.

#### *Chapter Earns Recognition*

While maintaining the ethics of our National Society, the California Chapter, did in 1941-42 conduct its affairs in such a manner as to bring commendation from disinterested parties, and praise from those members who did not lose sight of our first obligations. This was born out by the splendid cooperation received from various public officials, trade associations, women's clubs, etc., in our program sponsoring American Art Week in November. The National directors awarded the Chapter the only prize west of the Mississippi . . . for our documentary substantiated report of results. Your chairman who assumed this task thanks those who gave of their time and effort.

Our Chapter Headquarters, established through the activity of Mr. C. M. Walter, Vice-Chairman, has proven a delightful asset for our social gatherings and preview showings. There were three such exhibits and several smaller exhibits at various clubs in California.

#### *Some Benefits*

Further personal benefit to members in all parts of the State is derived in two ways: one, indirectly by prestige of the society and its acts for the good of all; secondly, by the personal returns in sales, and enlarged acquaintanceship from taking an active part in the affairs of the Chapter in your units, in your town and in State wide activities.

#### *Public Activity*

During American Art Week, through the efforts of our members, exhibitions were held or sponsored in various cities throughout the State; notably Oakland, San Francisco, Laguna Beach, Redlands, Lindsay, Carmel, Niles Township, Bakersfield, Pleasanton, Hayward, Eureka and adjacent communities; cooperative exhibits in San Diego and Los Angeles.

#### *Sales*

Thousands of dollars in Art work was sold during American Art Week. From our own exhibitions and the public introduction of our members, many have reported sales made privately; two exhibits, a one-man show and a three-man show were sponsored among the members of exclusive clubs and satisfactory sales resulted.

#### *Acid Test*

The publicity received for our artists has done much to keep art and the artists before the public in a time unprecedented in American history, (the attack upon our Nation by foreign enemies with resulting hectic change in the economic life of the people.) The chairman feels no other organization has even been confronted with these conditions in its initial year and come through with similar results.

#### *Service*

When the national crisis faced this nation, at the time President F. D. Roosevelt opened the National Gallery of Art in Washington, he was quoted to have stated that in such times the people must not forget the cultural phases of our national life . . . that art among others must be fostered. Therefore, it is with a feeling of patriotism that your chairman states that of his own knowledge the members of the California Chapter are serving well in the combat and civilian defense forces of the State and nation . . . yet by additional effort are doing their part to keep the lamp of culture lighted for those who are now in service and for the future of our nation.

#### *Loyalty*

That the League is American in membership, tradition, ethics and aesthetics gives to it a special place of leadership. The success of the efforts of your officers and members who serve the League at a personal sacrifice, depends upon the spirit of unity among the members. This is no time to drop out, lose interest or fail to aid in replacing with new members those vacancies caused by removal and death.

Your new Board of Directors and Advisory Committee will welcome your plans, ideas and service . . . it's your League . . . make it so by individual interest.

The American people can take it, Californians can take it, and artists and their patrons can take it, and still carry on!

Yours for Victory . . . in war; a cultural Victory in the peace to follow.

—PAUL B. WILLIAMSON,

*California State Chapter Chairman,  
State Headquarters, Claremont Hotel,  
Berkeley, California.*

#### *Dr. Aquier Portrayed*

A portrait of Dr. J. Bentley Aquier, one of the world's leading surgeons in the field of urology, was unveiled early in July at the Columbia-Presbyterian Medical Center in New York. The portrait, a bequest of the late Adolph S. Ochs, publisher of the *New York Times*, was painted by Julian Lamar, whose commissions have included many other prominent Americans.

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# CALENDAR OF CURRENT EXHIBITIONS

**ALBUQUERQUE, N. M.** LaQuinta Gallery Aug.: *New Mexico Watercolors*.  
**ANDOVER, MASS.** Addison Gallery Aug.: Permanent Collection.  
**BALTIMORE, MD.** Museum of Art Aug.: *Work by Paul Cadmus, Marsden Hartley, Burchfield*.  
**Walters Gallery** Aug.: *French 18th Century Ormolu*.  
**BOSTON, MASS.** Doll & Richards Aug.: *Work by Contemporary Artists*.  
**Museum of Fine Arts** Aug.: Prints, Mary Cassatt; *Museum School Alumni*.  
**Public Library** Aug.: *Lithographs, Joseph Pennell*.  
**BUFFALO, N. Y.** Albright Art Gallery Aug.: *Red Cross Show; Work of Art Fair*.  
**CHICAGO, ILL.** Art Institute To Aug. 23: *21st Watercolor International*.  
**Mandell Brothers** Aug.: *Work by Charles Longabaugh, Edith Montlack, Morris Topschevsky*.  
**Palette & Chisel Academy** Aug.: *Watercolor Annual*.  
**CINCINNATI, OHIO** Art Museum Aug.: "Appreciation of the Arts"; British and American Prints.  
**CLEARWATER, FLA.** Art Museum Aug.: *Florida Gulf Coast Group*.  
**CLEVELAND, OHIO** Museum of Art Aug.: *Can America Be Bombed?*  
**COLUMBUS, OHIO** Gallery of Fine Arts Aug.: Permanent Collection.  
**CONCORD, MASS.** Art Ass'n Aug.: *Model Aircraft*.  
**CONCORD, N. H.** State Library Aug.: Paintings, Gladys Brannigan.  
**DENVER, COLO.** Art Museum Aug.: 48th Annual; "Art in War."  
**DETROIT, MICH.** Institute of Arts Aug.: *Watercolor Show; Detroit Artists*; Aug. 12-Sept.: *Soldiers of Production*.  
**FITCHBURG, MASS.** Art Center Aug.: *Cartoons, Francis Dahl*.  
**FLAGSTAFF, ARIZONA** Museum of Northern Arizona Aug. 6-30: *Arizona Sculptors*.  
**GOOSE ROCKS BEACH, ME.** Watercolor Gallery To Aug. 14: *10th Watercolor Annual*; Aug. 15-Sept.: *Watercolors, Eliot O'Hara*.  
**HARTFORD, CONN.** Wadsworth Atheneum Aug.: *Centenary Show*.  
**HOUSTON, TEXAS** Museum of Fine Arts Aug.: Prints by British Artists in Service.  
**INDIANAPOLIS, IND.** Herron Art Institute Aug.: Paintings from Permanent Collection.  
**KANSAS CITY, MO.** Nelson Gallery Aug.: *15th Century Old Masters; Contemporary American Drawings*.  
**KENNEBUNK, MAINE** Brick Stone Museum To Sept. 15: *Historical Collection; Art by Maine Artists*.  
**LOS ANGELES, CALIF.** Foundation of Western Art To Aug. 15: *Members Show*.  
**County Museum** To Aug. 27: *Australia; Oscar Van Young*.  
**Perls Galleries** To Aug. 15: *Thierry Osborn, Lee Blair*; Aug. 15-Sept.: *Old and Modern Prints*.

**Southern France and Southern California Landscapes.** Vigeveno Galleries Aug.: *Art of Mexico; Paintings, Dolsa Goodman*.  
**LOWELL, MASS.** Whistler's Birthplace Aug.: *Paintings, Dwight Shepler, John Carlson, Mary Wood*.  
**MANCHESTER, N. H.** Currier Gallery Aug.: *Contemporary American Oils, Watercolors, Prints*.  
**MILWAUKEE, WISC.** Art Institute Aug.: *Annual Wisc. Prize-winners*.  
**MINNEAPOLIS, MINN.** Institute of Arts Aug.: *Prints by Great Masters; The Art of Glass*.  
**MONTGOMERY, ALA.** Museum of Fine Arts Aug.: *Dixie Art Colony*.  
**MUSKOGEGON, MICH.** Hackley Art Gallery Aug.: Permanent Collection.  
**NEWARK, N. J.** Newark Museum Aug.: *Painting and Sculpture Show; Jahn Collection of Far Eastern Decorative Arts*.  
**OKLAHOMA CITY, OKLA.** WPA Art Center Aug.: *Oklahoma Artists; Two Years of War in England*.  
**PHILADELPHIA, PA.** Art Alliance Aug.: *Handturnings, Frederick Hoobach*.  
**Academy of Fine Arts** Aug.: Permanent Collection.  
**Museum of Art** Aug.: "Made in America".  
**PITTSBURGH, PA.** Carnegie Institute To Aug. 9: *Soldiers of Production*.  
**PITTSFIELD, MASS.** Berkshire Museum To Aug. 9: *Paintings, Lintott*; Aug.: Permanent Collection.  
**PORTLAND, ME.** Sweat Memorial Museum Aug.: *Sculpture, Anna Hyatt Huntington*.  
**PROVIDENCE, R. I.** Art Club Aug.: *R. I. Goes to War*.  
**ROCHESTER, N. Y.** Art Gallery Aug.: Permanent Collection.  
**ROCKPORT, MASS.** Art Ass'n Aug.: *22nd Annual*.  
**SACRAMENTO, CAL.** State Library Aug.: *Recent Acquisitions*.  
**Crocker Art Gallery** Aug.: *Paintings, Richard Guy Walton; Soviet Anti-Nazi Posters*; Aug. 15-30: *Watercolors, Douglas Marshall*.  
**ST. LOUIS, MO.** City Art Museum Aug.: *Lithographs, Gavarni; Watercolors, Geo. F. Ennis; Cartoons, D. R. Fitzpatrick*.  
**SAN DIEGO, CALIF.** Fine Arts Gallery Aug.: *Lithographs, George W. Bellows*.  
**SAN FRANCISCO, CALIF.** Palace of the Legion of Honor To Aug. 16: *Work of Edwin and Robert Grabhorn*; Aug. 17-Sept.: *Paintings from Permanent Collection; Sculpture for Children*.  
**De Young Memorial Museum** Aug.: *Soviet Anti-Nazi War Posters*; To Aug. 24: *Arts of America Before Columbus*.  
**Paul Elder & Co.** To Aug. 22: *Wa-*

**tercolors, Robert Gilberg; Aug. 23-Sept.: *Watercolors, Floris Wolman*.  
**Graves Gallery** Aug.: *California Still-Lifes*.  
**Museum of Art** To Aug. 23: *Scenes, Kisa Beck; Wolfgang Laederer*; Aug. 14-Sept.: *Contemporary Chilean Art*.  
**SEATTLE, WASH.** Art Museum Aug. 8-30: *London Firemen's Show*; 27th Annual Northwest Artists.  
**SPRING LAKE, N. J.** Hotel Warren Aug.: 6th Annual New Jersey A.P.L.  
**SPRINGFIELD, MASS.** Fine Arts Museum Aug.: *English Etchings; Gilbert Stuart Gallon, Art of Lumia*.  
**SYRACUSE, N. Y.** Museum of Fine Arts Aug.: Permanent Collection.  
**TOLEDO, OHIO** Museum of Art Aug.: *29th Annual Walbridge Collection of Prints*.  
**WASHINGTON, D. C.** Phillips Memorial Gallery Aug.: *Paintings, Paul Klee; Modern French and American Paintings*.  
**WEST PALM BEACH, FLA.** Norton Gallery Aug.: *Prints and Drawings of Robert E. Lee and Contemporaries*.  
**WILMINGTON, DEL.** Art Center Aug.: *Howard Pyle Permanent Collections*; To Aug. 24: *Watercolors, Jack Lewis*.  
**WOODSTOCK, N. Y.** Artists Ass'n Aug. 8-26: *23rd Annual*.  
**EXHIBITIONS IN NEW YORK CITY****

**A.C.A. Gallery** (26W8) Aug.: *War Bond Show*.  
**Acquavella** (38E57) To Aug. 10: *Paintings, Alfred Mira*.  
**Academy of Allied Arts** (349W86) Aug.: *12th Annual Summer Show*.  
**Associated American Artists** (711 Fifth) Aug.: *Members Show*.  
**A.W.A. Gallery** (353W57) Aug.: *Summer Art Show*.  
**Babcock Galleries** (38E57) Aug.: *Paintings by American Artists*.  
**Barbizon-Plaza Art Galleries** (101 W58) To Oct. 1: *3rd Annual Thumb Box Show*.  
**Bland Gallery** (45E57) Aug.: *Americana*.  
**Brooklyn Museum** (Eastern Pkwy) Aug.: *Oceanic Art; 19th Century French Prints; Italian Renaissance and 17th Century Dutch Paintings*.  
**Carstairs Gallery** (11E57) Aug.: *French 19th Century Painters*.  
**Coordinating Council of French Relief Societies** (451 Madison) Aug.: *Men of the World, M. Hoffman*.  
**Eggleslon Galleries** (161W57) To Aug. 15: *Western Paintings, Harold Winfield Scott*.  
**5th Street Gallery** (33W8) Aug.: *Small Pictures*.  
**Ferargil Galleries** (63E57) Aug.: *Contemporary American Paintings*.  
**Gallery of Modern Art** (18E57) Aug.: *Modern Paintings*.  
**Grand Central Art Galleries** (15 Vanderbilt) Aug.: *20th Annual Founder's Show; (Hotel Gotham)* To Aug. 14: *Portraits by American Painters*.  
**Harlow, Keppel & Co.** (670 Fifth) Aug.: *Old and Modern Prints*.  
**Kennedy & Co.** (785 Fifth) Aug.: *Old and Modern Prints*.  
**Kleemann Gallery** (38E57) Aug.: *Summer Group Show*.  
**Knoedler & Co.** (14E57) Aug.: *Contemporary American Artists*.  
**Theo. A. Kohn & Son** (608 Fifth) To Aug. 14: *Watercolors, Herbert W. Pratt*; Aug. 17-Sept.: *John Sennhauser*.  
**Kraushaar Galleries** (730 Fifth) Aug.: *Contemporary American Paintings*.  
**John Levy Galleries** (11E57) Aug.: *English Landscapes*.  
**Macbeth Galleries** (11E57) Aug.: *Contemporary American Paintings*.  
**Matisse Gallery** (41E57) Aug.: *Modern French Paintings*.  
**Metropolitan Museum** (Fifth at 82) Aug.: *Men Who Made America; Chinese Rubbings*.  
**Midtown Galleries** (805 Madison) Aug.: *Season's Retrospective*.  
**Milch Galleries** (108W57) Aug.: *Early and Contemporary American Paintings*.  
**Morton Galleries** (130W57) Aug.: *Summer Group Show*.  
**Museum of the City of New York** (Fifth at 103) Aug.: "Men Against Fire".  
**Museum of Modern Art** (11W53) Aug.: *Road To Victory; To Aug. 16; Free German Art*.  
**Museum of Non-Objective Painting** (24E54) Aug.: *5th Anniversary Show*.  
**Newman Gallery** (66W55) Aug.: *Summer Show*.  
**Newton Gallery** (11E57) Aug.: *English Portraits*.  
**N.Y. Historical Society** (170 Central Pk. W.) Aug.: "America Calls."

**Nierendorf Gallery** (18E57) Aug.: *Paul Klee*.  
**Number 10 Gallery** (19E56) Aug.: *Group Show*.  
**Old Print Shop** (150 Lexington) Aug.: *Honest Americans*.  
**Orrefors Galleries** (5E57) Aug.: *Contemporary American Sculpture*.  
**Passeioi Galleries** (121E57) Aug.: *Group Show*.  
**Perls Gallery** (32E58) To Aug. 17: *Modern French and American Paintings*.  
**Puma Gallery** (59W56) Aug.: *No Paintings by Puma*.  
**Schaeffer Galleries** (61E57) Aug.: *Old Masters*.  
**Schneider-Gabriel Galleries** (71E57) Aug.: *Old Masters*.  
**Schluthis Art Galleries** (15 Main Lane) Aug.: *Old and Modern Paintings*.  
**Andre Seligmann** (15E57) Aug.: *Old Masters and Contemporaries*.  
**Jacques Seligmann** (5E57) Aug.: *French and Italian Paintings*.  
**E. & A. Silberman** (32E57) Aug.: *Old Masters*.  
**60th St. Galleries** Aug.: *Decorative Paintings*.  
**Steuben Glass, Inc.** (Fifth at 44) Aug.: *Antique English Glass*.  
**Vendome Gallery** (23W56) Aug.: *Summer Barrage*.  
**Wakefield Gallery** (64E55) Aug.: *Summer Group Show*.  
**Weyhe Gallery** (794 Lexington) Aug.: *Selected Prints*.  
**Wildenstein & Co.** (19E64) Aug.: *French Paintings*.  
**Zborowski Gallery** (61E57) Aug.: *Modern French Paintings*.

## 1942 Patron List

[Continued from page 27]

### WASHINGTON

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### National Camp School

This year the art department of the National Music Camp school, in Traverse City, Michigan, is under the direction of Maud Miller Hoffmaster, local artist and art critic.

## Brooklyn Gallery Rehung

A selection of Dutch and Italian paintings, chosen from those that formerly hung in the Brooklyn Museum's fifth floor galleries, have been put on exhibition in the museum's entrance galleries. The fifth floor rooms have been closed for the duration; the entrance gallery show is scheduled to remain on view through Sept. 27.

Among the Italian artists represented are Bartolomeo and Alvise Vivarini, Cima de Conegliano, Mainardi, Giovani, da Rimini and Pietro Giovanni D'Ambrozio. Among the Dutchmen are Terborch, Metsu, Dou, Ostade, Steen and Hals.

*The Art Digest*

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